



The Antiquary.



FEBRUARY, 1901.

Notes of the Month.

THE members of the Ex-Libris Society held their first winter gathering at the Westminster Palace Hotel on January 10, under the presidency of Sir J. Balfour Paul, Lyon King of Arms. There was a small exhibition of book-plates, old and modern, which included many examples of great interest and rarity. One frame, lent by Mr. W. Bruce Bannerman, included six sizes of the Windsor Castle book-plate designed by Mr. Eve; the series of plates by C. W. Sherborn included one of this artist's most perfect specimens, namely, that designed for Mary, Duchess of Bedford. A very large frame which attracted much attention contained a fine series of the book-plates designed and engraved by Allan Wyon, F.S.A.; whilst examples of the work of Miss C. Helard, among which were plates from Mr. A. J. Balfour, M.P., and the Countess of Yarborough, may be mentioned. The president in his address dealt with current book-plate topics. He pointed out that a lot of allusive objects crowded into a book-plate did not tell their own story, but required a page of letter-press to explain them. He also referred to the revival which has taken place in heraldry during the last sixty years, and, so far as the book-plate was concerned, he spoke in high terms of the heraldic work of a few of the leading designers, such as Eve, Sherborn, Forbes Nixon, Graham, Johnston, and one or two others.

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We note with much regret the death of Chancellor Richard Copley Christie, which occurred at Windlesham, Surrey, on January 9. Mr. Christie, who had reached the ripe age of seventy, was a man of many literary activities and of great generosity. Some time ago he built a library at Owens College for the reception at his death of his splendid collection of books—a collection which is specially rich in editions of Horace and in books issued from the Aldine Press. More recently he presented the same college with the sum of £50,000. Mr. Christie's own lasting literary monument will be his masterly monograph on Etienne Dolet, a book which, when translated into French, was as warmly welcomed and as highly esteemed on the other side of the English Channel as it was and is on this side.

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The Rev. Canon Porter, F.S.A., writes from Claines Vicarage, Worcester:

"In reply to Mr. H. Philibert Feasey's queries as to labyrinths in churches (see *Antiquary* for December, p. 355), I would refer him to a brief article in Viollet le Duc's *Dictionnaire Raisonné*, vol. vi., p. 152. He will find an exhaustive account of them with some drawings in the *Archæological Journal*, vol. xv., p. 216. So far as I know, there are none in England, but I have seen some of the Italian examples, of which the one at St. Vitale at Ravenna interested me most. The one on the porch pier of the cathedral at Lucca bears the following inscription, which is worth quoting:

Hic quem creticus edit Dedalus est laberinthus
De quo nullus vadere quivit qui fait intus
Ni Theseus gratis Adriane stamine Iutus.

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A remarkable find of old money, says the *Athenæum* of January 12, has occurred at Closeburn, Dumfriesshire. The coins, of which there is a great hoard, are silver pennies, chiefly of the reigns of Edward I. and Edward II. Each of them measures three-quarters of an inch across, and their total weight is 5 lb. There are one or two coins of King Alexander of Scotland (1249 to 1285), besides a few bearing the mint-mark of Waterford, in Ireland. In 1313, the year before Bannockburn, Edward Bruce drove the English out of Nithsdale, and it is

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suggested that some Englishman, in haste to reach the border, put his 2,000 silver pennies in a potsherd and buried it in the ground. The Crown, it may be added, is claiming the pieces as "treasure trove."



Mr. Arthur Newall, of Salisbury, records in the *Times* of January 3 the fall of two of the outer circle of stones at Stonehenge on the last night of the nineteenth century. "One of them," he says, "is a large upright Sarsen stone, and the other is the lintel, also of Sarsen, with yellow gravel and flint embedded in it. These are the only stones which have fallen since Charles II. made excavations at the base of one to ascertain on what foundation the stones are placed, whilst staying at Hele House after the battle of Worcester. It is sad that the acts both of man and of the gods should destroy this fine old sun temple." Various suggestions have been made as to the preservation of the Stonehenge stones, and while anything in the nature of "restoration" is entirely to be deprecated, it seems highly desirable that something should be done to preserve those stones which still stand in their present position. The plan which has been suggested of strengthening their foundations with concrete up to a short distance below the surface is unobjectionable, and would probably be effective; but in matters of this kind, what is everybody's business is looked after by nobody, and the result may be that nothing will be done.



Professor Rufus Richardson, the head of the American Archaeological Institute in Athens, reports an important discovery from old Corinth. Near the market-place he found the Propylæum, which, judging by the immense numbers of fragments of the architecture, must have been of imposing size. Parts of two gigantic figures were also found; they wear Phrygian caps, and are supposed to have stood on pilasters having Corinthian capitals. Two large female heads were unearthed, and also a part of the roof, on which heads of Helios and Selene are sculptured. It is believed, however, that the work is Roman or Romano-Greek. A more important example of ancient art was met with at a short distance from the gateway.

This was a part of a marble façade, about 30 feet long, adorned with metopes and triglyphs, and still showing the yellow, red, and blue colouring of the Greeks. Further research displayed a chamber having on the west wall two bronze lion heads, which evidently was one of the fountains of Corinth. It is believed that all the parts must have belonged to some imposing structure which sheltered a spring that possessed historic interest.



The "New Century" number of *The Builder* includes a description, illustrated with several views and drawings, of the manifold changes which have passed over Westminster, and have quite altered its old-world aspect during the past 100 years. Whilst written mainly from the builder's and the architect's points of view, the article contains a rehearsal of many facts, for the greater part, perhaps, now forgotten, which should prove to be of some interest to students of the topographical history of London. Some of the illustrations are reproduced from views in the collection gathered by Mr. J. Gregory Crace that was bought on behalf of the British Museum trustees, and present pleasing reminiscences of Westminster in earlier times, when Millbank formed an agreeable walk, shaded by trees, along the bank of the Thames. A notable view, too, is that of the Cloister Court, on the north side of the House of Commons, as seen just after the fire of October, 1834. Sir Charles Barry restored the court, which contains the cloisters and the little projecting oratory or chapel as built in or about 1530 by Dr. Chambers, who was the last Dean of the college there. There is also a drawing of one of the massive buttresses against the west side of Westminster Hall, which were exposed to view at the demolition of the Law Courts built by Sir John Soane, but have been again concealed by the committee-rooms which the late Mr. J. L. Pearson erected some years ago by way of a restoration, which was by no means unanimously approved.



At recent meetings of the executive committee charged with the arrangements for the approaching commemoration of King

Alfred, it was announced that the British Museum authorities had signified their intention of holding an exhibition of objects pertaining to the King Alfred period at the British Museum during the early part of the ensuing summer. Arrangements were discussed for the meeting of learned societies which is to be held in Winchester at the time of commemoration, and Lord Avebury and Sir Clements Markham were elected as a sub-committee to arrange the scheme. A letter from Professor Bright, of Johns Hopkins University, the hon. secretary for America, had been received, stating that committees were being appointed in all the large cities of the United States to co-operate in securing a share for America in the tribute to King Alfred.

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Among the Roman remains found during the last season's work at Silchester may be mentioned a piece of mosaic pavement with a figure representing a dolphin, and upwards of 100 pots of different sizes and shapes, one large vessel with side-handles being particularly fine. Other articles dug up include blacksmith's tools, a padlock, coulter, a bronze figure, etc.

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A New Zealand paper, the *Wairarapa Star*, reports a curious find at Mauriceville. The workmen employed in a limestone quarry came upon a complete fossilized moa in the solid limestone rock, about 10 feet from the surface of the earth. The bird was there in its entirety, but unfortunately its value was not recognised, and it was broken up and portions removed. The head, neck, legs, claws and body were perfect. As soon as Mr. F. Kummer heard of the find, he hastened to the quarry, and secured some fine specimens for the Masterton Museum, including the crop, which contains numerous pebbles.

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The accompanying view of one of the skeletons recently unearthed in the prehistoric cemetery discovered at Harlyn Bay, near Padstow, in Cornwall, is from a photograph kindly sent to us by Mr. C. N. Bennett, of Penzance. Mr. Bennett, who took the photograph himself, says that "the skeleton was moved a few hours after being discovered,

and I can say with certainty that this is the only photograph of it in existence. The view also shows another interment which has been cut through in the course of excavation. I have seen all the photographs of these neolithic skeletons which were taken at Padstow, and are now in the possession of



the Rev. W. Iago, and none are in such a perfect state of preservation as this one." The find at Harlyn Bay has yielded perhaps the greatest number of stone cists, skeletons, and their accompaniments—spindle-whorls, rings, bracelets, beads, and brooches—yet discovered in any one spot in Britain.

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The illustrated papers have lately been paying considerable attention to archaeological matters. *Black and White Budget* of December 29 had an illustration of a curious discovery made by workmen employed in excavating on the north side of the Cleveland Hills, Yorkshire, of the lower part of an effigy of a knight in armour. The illustra-

tion showed a figure in mail, spurred, with the heels resting upon a lion engaged in close encounter with a dragon. The portion of the figure found is in splendid condition, every link in the armour being intact. There is little doubt that it is an effigy of one of the Bruces—perhaps, it is suggested, Peter de Brus, who was a Crusader—but how it came to be in the spot where it was found is a question which opens a field for conjecture. It may have been intended for Guisborough Abbey, which is not far off. The *Sphere* has had not only pictures of the Roman forum in its recent flooded condition, but also (in its issue of December 29) a number of illustrations of the various antiquities brought to light in the course of the excavations near the Palatine Hill, including the Fountain and Sanctuary of Juturna, and the statue of Apollo, of archaic Greek design and of Greek make, which was found in the Sanctuary. The *Illustrated London News* of a week earlier had a fine page drawing of one of the beautiful, splendidly preserved wall-paintings recently discovered in the course of the excavations at Bosco Reale. How the drawing was made is a mystery. "I cannot," says the artist, M. Amato, "reveal the means by which I succeeded in procuring pictures of the mural paintings, and I regret not having been able to photograph one with very interesting figures. I saw one representing a gladiator listening to a woman playing the tibia, while a little Cupid is standing behind her with his head stretched forward in a listening attitude." The frescoes discovered represent houses with several storeys, and views in perspective, which show, although the perspective is by no means perfect, that the painters were artists of considerable ability.

While on the subject of periodicals and archæology, we may note that the December and January numbers of the *Sunday at Home*—a magazine not usually suspected of antiquarian proclivities—contained an interesting paper, well and lavishly illustrated, on "The Scarabs" of ancient Egypt, by Mr. John Ward, F.S.A.

The delegates of the Clarendon Press will publish in the autumn of the present year a

facsimile, by the Collotype process, of the First Folio of Shakespeare. An absolutely correct reproduction has long been demanded by Shakespeare students. The Chatsworth copy has, by the generous permission of the Duke of Devonshire, been deposited on loan in the Bodleian Library for the purpose. Mr. Sidney Lee will contribute a brief introduction, and will give as full a list as practicable of all known copies of the First Folio, with bibliographical details. Owners of copies of the First Folio who are not already in communication with Mr. Lee are requested to communicate with him, care of the Clarendon Press, Oxford.

All visitors to the British Museum should go to the First Egyptian Room, where, cleverly reproduced in carton, may be seen in his neolithic grave the mummy which was unearthed in a prehistoric cemetery discovered some miles below Assouan, in Upper Egypt, and which was secured for this country by the energy of Dr. Wallis Budge. Some rather wild suggestions have been made as to the probable age of this mummy—one newspaper writer proposed a date between 30,000 and 50,000 B.C.—but, from the finish of the weapons and the forms of the pottery found in the tomb, it is not unreasonable to say that the body probably dates from about 6,000 B.C.

"Herr Ludwig Rosenthal," says the *Times*, "a well-known German antiquary and bookseller, writes from 16, Hildejard Strasse, Munich, to inform us that he has recently come into possession of a hitherto unknown first edition of the fifth book of Rabelais's *Gargantua and Pantagruel*, a duodecimo volume dated 1549, and printed probably at Lyons. 'What heightens the interest of the book,' Herr Rosenthal says, 'is that not only its edition, but even its text, is quite unknown, as I ascertain not only by my studies of Rabelais's complete works, but also by the assertion of Mr. Delisle and his assistant librarians. It is known that eleven years after Rabelais's death—that is in 1564—was published a fifth book of *Gargantua and Pantagruel*, but its authenticity was always doubted. This doubt is now set at rest by my hunted-up original, whose text

differs completely from the false edition of 1564.' This very interesting discovery of Herr Rosenthal's appears likely to clear up the mystery which has always surrounded the fifth book, as it has been known hitherto. It was doubted for several reasons, among the strongest being the fact that parts of it were evidently replicas or rough drafts of passages in the earlier books, and that it contained allusions manifestly later than the latest date which could be assigned for Rabelais's death. It has, however, been pretty generally accepted as being, at all

trouvaille, we are indebted to the courtesy of the proprietors of *Literature*.



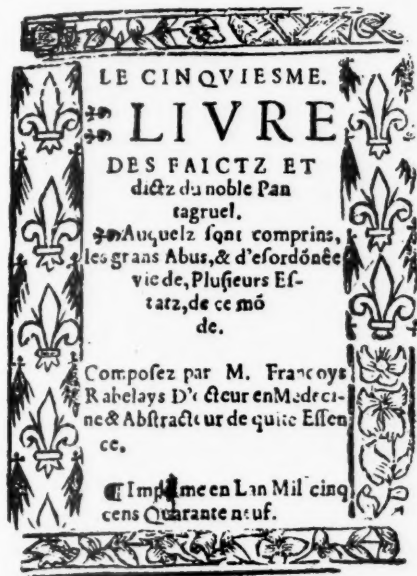
We have received a copy of the Catalogue of Engraved Portraits, Miniatures, etc., which were exhibited at a *conversazione* of the Thoroton Society, in the Exchange Hall, Nottingham, in December last. The Catalogue, which was compiled by Messrs. J. T. Godfrey and C. Bernard Stevenson, is a thick pamphlet of some ninety pages, and is of much more than local interest. The biographical and other notes are particularly well done, and the whole publication reflects the greatest credit upon the compilers and upon the society which organized so interesting and so valuable an exhibition.



The members of the National Photographic Record Association have presented a further collection of 366 photographs (making nearly 1,600 in all) to the British Museum, which record a great many subjects of much antiquarian and historical interest. Sir J. Benjamin Stone, M.P., sent in 100 prints taken in Warwickshire, including a series of Stratford-on-Avon, and an interesting record of collecting the "wroth money" at sunrise at Ryton-on-Dunsmore. Mr. Sulman gave a set of the old historical houses of Hornsey and Highgate, many already removed. Many especially interesting records of Irish life and antiquities were sent by Mrs. Muriel and Mr. A. Hogg, the latter sending a particularly fine series of the tumulus of New Grange, the interior views being splendid specimens of flash-light work. Other members contributed views of old London houses and ancient Sussex churches, crosses at Llantwit Major, old Bristol houses—several of which have already been pulled down—Norman capitals and misereres in Northampton churches, and a very complete set of the Easter Sepulchre at Heckington Church.



The superb collection of medals which has been deposited in the United Service Museum in Whitehall by Major-General the Hon. H. F. Eaton includes a specimen of the very rare and historic Dunbar Medal, which was struck by order of Parliament to com-



events, mostly the work of Rabelais. 'The strongest argument,' Professor Saintsbury says in his article in the *Encyclopædia Britannica*, 'and one which has never been attacked by authorities really competent to judge, is that the *griffe de l'aigle* is on the book.' If Herr Rosenthal's is the genuine version, then the other was probably put together after Rabelais's death, with additions, possibly by the *écuyer de Valence*, to whom Du Verdier, the bibliographer of the seventeenth century, attributed its authorship." For the use of the above block, which shows the title-page of this most interesting

memorate Cromwell's victory near that place in 1650. The chief interest attaching to this numismatic relic is the fact, as pointed out some time ago by Mr. Speaker Gully, that the reverse contains one of the two authentic representations of the old House of Commons whilst in session in the middle of the seventeenth century. The chair is occupied by Mr. Speaker Lenthall, and Cromwell himself can be seen addressing the House from the Treasury Bench. The obverse contains a portrait of the Protector, but it is the other side which is represented in Bernini's beautiful bust of Cromwell, which was placed in the House of Commons a few sessions ago. A specimen of this medal is to be seen in the coin room of the British Museum.



We are glad to see that measures have been taken to insure the careful search for and preservation of archaeological relics during the various excavations now in progress, and to be undertaken on a large scale during the next few years, on various London sites. The London County Council offers a reward to the workman who hands over to the foreman or clerk of the works any find, provided it be "of geological or archaeological value." A bit of old St. Dunstan's, Fleet Street, has lately come to light. Mr. Arthur Hawley writes to the *Builder*: "Whilst digging a trench for the reception of electric cables in Fleet Street, the workmen have recently come across some masonry some 3 feet below the roadway, in front of the Church of St. Dunstan's in the West. This masonry is composed of granite and flint, cemented together with coarse, yellowish plaster, and, being as firm as solid rock, has had to be broken away piece by piece. It is more than probable that it forms part of what formerly were the foundations of the old Church of St. Dunstan's in the West, which is said to have stood some 30 feet to the south of the site of the present church. The date of the building of the old church is not known, but that it was in existence prior to the year 1327 is certain from the fact that Richard de Barking, Abbot of the Convent of Westminster in that year, granted the Rectory of St. Dunstan's in the West to

King Henry III. Maitland's *History of London* (1760), vol. ii., contains a plate of the old church, which shows it to have been a low-roofed building with a small tower at the north-west corner. At the south-west corner was the famous clock with the two giants standing ready to strike the hours, the work of one named Thomas Harrys, which was set up in 1671. This clock was one of the great London sights during the last century. Hutton, writing in 1708, says 'that the figures were more admired on Sundays by the populace than the most eloquent preacher in the pulpit within.'"



A dinner in commemoration of Dr. Furnivall's seventy-fifth birthday is to be held on February 4. Professor Ker will be in the chair, and will formally present to the veteran scholar and indefatigable student of our language and literature the *English Miscellany*, published in his honour. It is hoped that Dr. Furnivall's portrait, by Mr. Will Rothenstein, may also be ready for presentation on the same interesting occasion.



The Passing of Old London.

By J. H. SLATER.



WHEN the great fire laid nearly all London in ashes, it left here and there oases of nodding houses standing like gaunt giants looking backwards. These tottered and eventually fell, of their own accord for the most part, though some were demolished with pick and crowbar; a few were built in and so altered and plastered that they became lost in the great new city that speedily rose on the ashes of the old. Opportunity was taken of a great disaster, as the world then thought it, to build on principles more in accordance with the requirements of the age, and this was done so thoroughly that in the last days of King Charles there were, as there are now, worshippers of past times who sought, with but little encouragement, for something old

and familiar amidst so much that was brand new. Time is the parent of many ironies, among which the most noticeable is that embodied in the power which it possesses of touching so dramatically the newest things with the impress of years, that novelty becomes, as did Mephisto in the sight of Faust, "suddenly old." The *Laudator temporis acti* grafts this thought to his soul, and is in a measure comforted, yet not wholly, for he knows that time and the present are at war over all external things, and that the present must win at last. In his eyes this day the new London of the seventeenth century—or, rather, what there is left of it—is ancient enough; but then he is haunted with the suspicion, well grounded, that no part of it is safe, that any moment may witness the eruption of dust and ashes that proclaims another landmark on its way to join the rest. Turn where he may, there are not only great gaps and staring improvements realized, which, now that the ice is broken, so to speak, could be borne with; but worse far, doomed looks, the harbingers of much to come.

These hauntings are so purely sentimental, ephemeral even, that they cannot stay the displacement of a brick or stone for a single hour, yet certain temperaments are ruled by them as though they were realities endued with the power of checking the flowing tide of change—the tide that never ebbs.

It may be pleasant to reflect that when the great fire had done its best or worst, a few plague dens escaped the almost universal ruin. The western end of Fleet Street stood intact, as did Butcher Row and Shire Lane (where spirit-obsessed Ashmole lived), the labyrinth of courts and alleys by Clement's Inn, the Inn itself, and Clare Market, the two narrow thoroughfares called Holywell and Wych Streets, and malodorous Drury Lane. The Temple was saved, too, perhaps by the students, who, though deploring the waste, manfully broached great butts of ale and drenched the eastern blocks that had many a time outflanked Whitefriars and its turbulent crew of bully-rooks, driven out, though only for a time, by belching smoke and flame. All this may be very pleasant to remember, but it is only a dream after all.

There is nothing left of all Whitefriars except Hanging Sword Alley, the scene of Hogarth's "Blood Bowl House"; the Law Courts have swept whole acres into oblivion; Fleet Street is practically rebuilt; and Clare Market, from an antiquarian point of view, is beneath contempt. Justice Shallow would hasten away from Clement's Inn, and Drury Lane has recently been swept and garnished so thoroughly that Tom and Jerry would give it a wide berth, even at two in the morning. Only Holywell Street and Wych Street now remain to show what London once was like. These constitute, actually and in fact, the only collections of street houses, as distinct from isolated structures, in all London that have defied both time and fire through the centuries. The *Laudator* groans, for he knows well that they are tottering to their fall, and will speedily, within a few months at the most, be swept aside for the benefit of practical mortals who covet a broad highway from Holborn to the Strand.

In far-off times the road from London proper divided at the church of "St. Clement of the Danes," one branch leading westward to the village of Charing, and the other, under the name of the "Via de Aldwych," to fields now occupied by Drury Lane, and eventually to Holborn, where rich merchants had their suburban seats. This "Via de Aldwych," or Wych Street, as we now call it, was, as early as the reign of Henry V., a centre of activity without the city gates. A "great inn" stood there at that time, known as the Angel, where in after days Bishop Hooper lodged before setting out on his journey to Gloucester and death. Years after Guy Fawkes and his confederates—Catesby, Winter, and the rest—met there to plot and plan the restoration of society; and, later still, the ill-fated Monmouth staked his all upon the throne and lost. The Angel and the coffee-house in its quadrangular courtyard, the scene of these and other historical events, were only pulled down in 1853. New Inn, the quaint collection of houses still existing on the north side of Wych Street, but, like it, doomed to destruction shortly, was once the abode of Sir Thomas More, who in the decline of life, when shorn of everything except his head, and that unsafe, sighed as he recalled the

New Inn fare and the happy days when dangerous success was far beyond his grasp. Even in these early days of the twentieth century the watchman calls out the hours of the night, and the porter shouts "Mangez! mangez!" when the feast is ready. Lyon's Inn, which could be entered either from Wych Street or Holywell Street, was demolished in 1863 to make way for an ambitious hotel which failed, and in its turn made room for the Globe Theatre.

Historically speaking, Wych Street is far more celebrated than Holywell Street, for, as stated, it was a main thoroughfare, at one time of at least equal importance with the Strand. Holywell Street is, however, much better known; in fact, everybody knows "Book-seller's Row," though it has only been called by that name during the last forty years. In the time of Strype "divers salesmen and piece-brokers" kept shop there, then came a succession of silk mercers, who in their turn gave place to dealers in old clothes, so quick to do trade that a man might be stripped almost at one end of the street and be able to buy his own back, neatly brushed and ironed, at the other. Finally came the booksellers, ignorant to a degree at one time, now astute enough, whose stock has attracted literary giants, chief among whom tower Dr. Johnson, Goldsmith, and Macaulay. The well of holy St. Clement, after which the thoroughfare takes its name, was once in great repute as a sure healer of all skin diseases. It is there yet somewhere, no doubt, probably underneath the quaint, topsy-turvy Rising Sun, of which more later. At any rate, there is a well in the basement, though, if it be the true well, its virtue has departed. At the extreme west end of Holywell Street, under the shadow of St. Mary's Church, the maypole used to be set up; on the restoration of Charles II. the people danced round it in their joy, and a few years afterwards Robert Percival, a noted duellist and bully, was found dead at its foot, worsted in the gray of the morning by some better duellist unknown, but who, it was shrewdly suspected, was none other than that gay Lothario, Beau Fielding. The beau denied the impeachment to his dying day, though had he done so with his last breath it would have made matters no more sure. The

original maypole, by the way, is said to have been set up by a blacksmith named Clarges. He lived in Holywell Street, where his daughter, "Dirty Nan," was thoroughly at home. She paddled in the gutters, rolled in the mud, and finally married the Duke of Albemarle. And here, too, lived Ray, a staymaker, under the sign of the "seven stars," whose daughter became an actress of great repute. Miss Ray, after playing in "Love in a Village" at Covent Garden Theatre, was murdered in the open street and saw the well of St. Clement no more. Wenceslaus Hollar was another noted inhabitant. This clever draughtsman worked for the booksellers at the rate of fourpence an hour by the glass, and was so scrupulously honest and methodical in all he did that he was wont to prevent the sand from running even when talking to his employer on his own business matters. This was in 1670 and succeeding years, during which he lived—or, rather, starved—in a garret just outside the back-door of St. Clement's. Here he died, poor but honest to the last; one of the best of etchers.

As a rule stories of old localities, such as this, are the longer lived as they are the more ghastly, criminal, or mysterious. Vice, if it be pronounced enough, makes a greater impression than virtue. The memory of evil deeds dies hard. It is related that one stormy evening seventy years ago a man carrying a black bag set out from Portugal Street to walk to Somerset House. He entered Wych Street by mistake or design, and disappeared from that time forth as though into a grave. There was money in the bag, and so Bow Street sent its runners to picket and search all the houses round about. This journey in the dark, of perhaps five hundred yards, was too tortuous for any man, old or young, who carried gold in a bag, and what became of this one and his treasure is a question that no one could now solve. He is a ghost; that at least is a certainty, and the local gossips say that a shadow walks along Wych Street with hurried steps, bag still in hand, on squally nights when the wind rushes up the river as through a funnel and sweeps the streets far and wide. This is the ghost of Wych Street, which, though it has been spoken to, has never yet replied nor turned its head. It is believed

in by many, and why not? It is recorded that Dr. Johnson pinned his faith to the ghost of Cock Lane, which no one ever saw, and that even the practical iron-hearted Bismark saluted the White Lady of the Hapsburgs once at least. There are, or should be, many ghosts in the Via de Aldwych, leaving out of account such antique wraiths as that of Harold Harefoot, whose body was dragged from the Thames and buried in the Church of St. Clement of the Danes. Perhaps Jack Sheppard haunts its pavement still, and looks in occasionally through the open door of one of the houses in the squalid little court on the north side where Wood, the carpenter, worked well enough. It was in that house that the future desperado idled away his time and studied the road to Tyburn, not superficially like many thieves, but inch by inch, growing rapidly old in iniquity before he was eighteen, as the Newgate Calendar testifies. Jack Sheppard is, whatever may be said to the contrary, the most notorious figure of which Wych Street can boast. Ainsworth, who was nothing if not realistic, traversed this one-time nursery of thieves in company with George Cruikshank, and tracked the robber through the mazes in which he delighted to wander, from the old White Lion, pulled down twenty years ago, to the quaint Rising Sun, which yet stands. This Rising Sun is at the extreme end of Wych Street, just opposite the entrance of Clement's Inn. Sheppard was difficult to meet with when wanted, but Wild and his crew trapped him there. Some searched the house while the rest hid themselves beneath the over-hanging windows, and presently the quarry dropped into their arms, "wanted" badly for many things.

No one who saw Wych Street to-day for the first time without knowing anything of its history would imagine that it could ever have been a particularly safe place to hide in. It looks bare and honest enough now, and doubtless is so, but in the old days it harboured extensive rookeries with astonishing exits and entrances, so that it was possible to traverse the whole length of the street without once treading the pavement. A tunnel led to a tavern in the Strand, known as the Five Bells, and more than one subterranean passage conducted cornered male-

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factors to Clare Market, where a perfect maze of courts and alleys afforded safety for the time being. A prisoner who had the good fortune to wriggle out of the hands of the runners would, if he happened to be in the neighbourhood and could do so without being cut off, make instantly for Wych Street and freedom. The denizens of Alsatia used to oscillate like pendulums between the two havens of refuge. Debtors pursued by sheriff's officers, with the fear of a Carey Street sponging-house before their eyes, knew they would be safe in Wych Street, for no bailiff would willingly be seen within a hundred or more yards of its gloomy entrances. It is something to know that there was once such a sanctuary for poverty and distress, where all who were at outs with the world or the law might rest more or less in peace till the rewards for their apprehension grew sufficiently large to be remunerative. And poverty, deep and unutterable, lurked there without either mitigation or hope. Otway—whom Goldsmith considered the greatest genius England had ever produced in tragedy, Shakespeare alone excepted—the miserable author of *Venice Preserved*, died in Wych Street, choked, so it was whispered, by a crust picked out of the gutter, the very thieves and harlots pitying. We have long since changed all this. Palatial workhouses claim the modern genius who, for whatever reason, has been completely defeated in the world's arena, and hug him so tightly that he, at least, sighs for the freedom that Otway never lost. The *Spoliarium*, however named, has in every age harboured best as well as worst.

These are mere thoughts. Meanwhile the wrecker is at work laying the ghosts of men and things, and when his task is finished a new thoroughfare will be added to London's boundless store. A year or two hence the stranger will ask for Holywell Street or Wych Street, and be shown an open space. In fifty years the site will be uncertain, or only partly defined to all but the very few; in a century it may be guessed at merely. And those who have walked the vanished streets, what of them? Some will be remembered for the things they did, others by name. The vast majority—nearly all—will, we may be sure, belong to that great company classed by the

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Preacher as "some there be which have no memorial, who are perished as though they had never been, and are become as though they had never been born, and their children after them."



The Liturgical Fan.

By DOM. H. PHILIBERT FEASEY, O.S.B.

THE fan or flabellum (*alara, esmou-choir, flabrum, muscatorium, ripidion, ventilabrum*) was anciently in the West, and down to the present day in the East, employed to drive away flies, gnats, and similar insects, from the consecrated elements during the Divine Liturgy, and for cooling the celebrant.

It was usually made of feathers, frequently those of the peacock,* of palm fibre, linen tissue, or metal plates to which bells were suspended.† In Armenia it resembled a banner; in France it was wrought with silver, gold, silk, and pearls; in England its material was silk, vellum, feathers, or silver, with figures in enamel, and its shaft of ivory. Part of such a handle of a fan is one of the most beautiful and rare of the objects preserved in the Museum at South Kensington. It is probably one-half only of a handle; but in the British Museum is another half-handle, so nearly alike that both are conjectured to belong to the same instrument.

A rubric in the Liturgy of St. Clement provides that these fans should be made of thin vellum, fine linen, or peacock's feathers, but the Eastern Church at an early date used fans of thin plates of precious metals. In Georgia an ancient fresco in the church of Trekresi shows such early use of such metallic fans—two angels, attendant upon the ministers engaged in distributing the Holy Sacrament, are represented as holding such long-handled flabella.

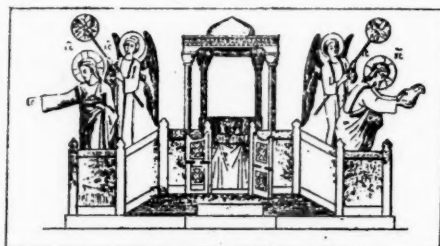
That this liturgical instrument should appear in English mediæval inventories is an

* The peacock was an early Christian symbol.

† In East Syria the monks manufactured the fan.

incidental proof of the Eastern origin of our Christianity. In the East it would be a very necessary item in the ritual of the Eucharist, but in the more Northern and colder countries the use of such an ornament would necessarily be much restricted.

Attached to the altar of All Hallows, Salve or Lady Chapel, in Salisbury Cathedral, (dedicated September 28, 1225), was such "a liturgical fan" (flabellum). The inventory of 1314 mentions "ij flabella de serico et pergameno." In 1298 the Church of St. Faith under St. Paul's had a fan of peacock's feathers, "unum muscatorium de pennis pavonum." An inventory of the property of Robert Bilton, Bishop of Exeter (1330), contains "flabellum de serico," and sixteen years later (1346) Bishop Hanno gave to a chantry in Rochester Cathedral "unum flabellum de serico cum virga eburnea." John Newton, the treasurer of the minster



ANCIENT FRESCO IN THE CHURCH OF TREKRESI, GEORGIA.

at York, gave to that church, about the year 1400, a splendid fan, "manubrium flabelli argenteum deauratum, ex dono Joh. Newton, cum ymagine episcopi in fine enameled, pond' v. unc," which was still in the treasury when it was sacked by the Commissioners of King Edward VI.

It is not improbable that fans were used at Mass in England even in parochial and country churches until a late period. The Walberswick (Suffolk) Churchwardens' Accounts for the year 1493 have an entry of "a bessume of pekoks' fethers" being bought that year for "ivd." Bishop Hall, in his *Satires*, censures the acolytes' use of a fan of peacock's feathers. Before the sixteenth century it seems to have dropped out of use

in the churches of England and France, practically when Communion in one kind only came to be given in the fourteenth century; but plenty of evidence exists of its common adoption in the twelfth and thirteenth centuries.

A very curious flabellum, supposed to be of ninth-century date, was preserved at Paris in the collection of M. Carraud, having previously been long preserved in the Abbey of Tournus, south of Chalons. It has been

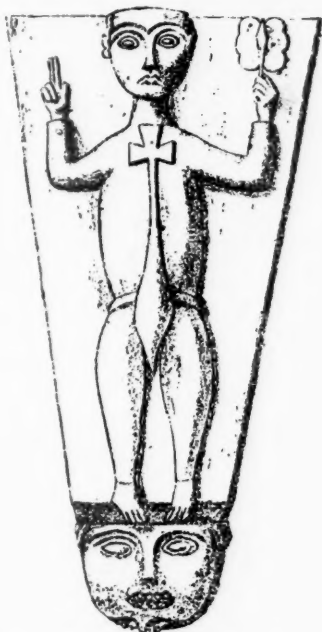


FIGURE WITH FAN ON A SLAB IN THE CHURCH OF ST. MARY, ENVILLE, STAFFS.

described by Du Sommerard. The fan called that of Queen Theodolinda, of purple vellum with ivory handle, given by her to the Cathedral of Monza, is still preserved there. Other specimens are mentioned by writers as existing in the last century, and mention of others is to be found in the inventories of churches and monasteries, e.g., in one of Amiens, c. 1300: "flabellum factum de serico et auro ad repellendas muscas." An inventory of the Sainte Chapelle at Paris, 1363, gives:

"Item, duo flabella, vulgariter nuncupata muscalia, ornata perlis."*

As the fan was generally used by the deacon, it became one of the emblems of the diaconate. It is delivered to the deacon at his ordination in several Oriental ordinals, such as those of the Greek, the Maronite, and Jacobite Churches.

The Divine Liturgy of St. Clement, which is assigned to an early period (third century), after directing the deacons to bring the gifts to the Bishop at the altar, and the priests to stand on his right hand and left, adds: "Let two of the deacons on each side of the altar hold a fan made up of thin membranes or peacock's feathers, or fine cloth, and let them silently drive away flies and gnats, that they may not fall into the cups."† It is likewise mentioned in the Liturgies of St. Chrysostom and St. Basil. St. Athanasius is recorded to have used it. In the West (where its use was not restricted to deacons) it was in use in the time of Pope Agapetus (535); at St. Benignus, Dijon; in the Dominican rite; by Hildebert, Bishop of Tours; in the Constitutions of Clugny; and at Salisbury, as before mentioned, in 1214.

In the fourth century the deacons, standing at the horns of the altar, used the long brush of peacock's feathers, which symbolized the many-eyed cherubim and circumspection (Rev. iv. 6-8); and the waving off the annoyance of insects represented the banishment of distracting thoughts and the concentration of all looks upon the altar. The waving St. Germanus, Patriarch of Constantinople, informs us did not commence until after the Lord's Prayer had been said. Illuminations in two of the MSS. in the Public Library at Rouen show us the method of waving, one representing the deacon raising the flabellum, a circular fan with a long handle, over the head of the priest; in the other the deacon is seen in the act of waving the fan, holding it by a short handle, over the head of a Bishop who is elevating the Host.

* A miniature in an antiphonaire of the second half of the thirteenth century (Bibliothèque de la Ville, MS. 2, Archives Départementales, Limoges) shows a priest at the altar, and a clerk standing behind waving the flabellum.

† Translation of the *Primitive Liturgies*, Neale and Littledale, p. 76.

"While angelic hosts enter with us," says Germanus, in treating of the Great Entrance in the Holy Liturgy,* "and Incorporeal Bands, and while orders of immaterial Beings precede and sing hymns and keep guard before the great King Christ as He advances to the mystic sacrifice and is borne by material hands——." This is what the fans also signify, which the deacons at this entrance wave over the precious gifts, forasmuch as these, too, are an emblem of the cherubim standing by in fear and trembling. The Patriarch Photius

the six-winged, because the cherubim* were painted or carved upon these flabella, or else formed the upper part of the staff. They sometimes bore the words, "Holy, holy, holy," or some other sacred inscription.

As a memorial of ancient usage, huge fans of peacock's feathers are still carried by two Chamberlains at the side of the Pope in processions on Easter Day, and large golden discs with long handles, bearing effigies of cherubim, before the Russian Metropolitan. In these cases they are borne as a mark of superior dignity, in the same sense as the fly-flappers which invariably accompany the Assyrian Kings in the ancient sculptures.



AN OLD FLABELLUM OF SILVER REPOUSSÉ WORK,
USED IN A COPTIC CHURCH, EGYPT.

also describes† how "on either side of the ministers of the holy rites they [the acolytes] carry the symbols of the six-winged seraphs, and wave over the awful elements outspread fans made of feathers." Dionysius calls them "wings," and the Greeks the hexapterige,

* Bromage, *The Holy Catechism of Nicholas Bulgavis*, pp. 151, 152.

† Bk. vi., ch. xxv.



The British Section of Antonine's Itinerary.

BY THE REV. CANON RAVEN, D.D., F.S.A.

III.

TO estimate the importance of this route, formidable of itself as to length, we must regard the words with which our section of the Itinerary begins: "A Gessoriacum de Galliis Ritupis in portu Britanniarum stadia numero CCCCL." The direct distance seems about forty of our miles.

The Second Iter, then, terminating on the coast at *Ritupie*,† forms the main artery connecting Rome with the most distant of her British stations. The light from the pharos here would be visible at Gessoriacum, or Boulogne, the present name being clearly shown in Peutinger's Tabula by the words "quod nunc Bononia," conveying to me the idea that some Italian named it after his own Bologna, called Bononia in the Itinerary. Thence, by the road of M. Vipsanius Agrippa, through *Durocortorum* (Rheims), there would

* Exod. xxv. 18; Num. vii. 89; Isa. vi. 2.

† Or whatever the form of the nominative may be. Juvenal, in the well-known passage (Sat. IV., 141), uses the adjective *Rutupinus*.

be a comparatively easy course to the great cities of the South of France. The foundations of the Richborough pharos are amongst the notable things of that camp, but the sister tower of Boulogne, bearing by tradition Caligula's name, fell in 1644.

The sum of the mileages amounts to 498 miles, whereas the total given is 481. I dare not adjudicate between these figures, and will content myself with quoting them from the text:

Item a vallo ad portum Ritupis	mpm. cccclxxxi.
A Blato Bulgio Castra exploratorum	mpm. xii.
Luguvallo	mpm. xii.
Voreda	mpm. xiii.
Brovonacis	mpm. xiii.
Verteris	mpm. xiii.
Lavatris	mpm. xiii.
Cataractone	mpm. xvi.
Isurium	mpm. xliii.
Eburacum	mpm. xvii.
Calcaria	mpm. viii.
Cambodunum	mpm. xx.
Mamucio	mpm. xviii.
Condate	mpm. xviii.
Deva leg. xx. vict. ..	mpm. xx.
Bovio	mpm. x.
Mediolano	mpm. xx.
Rutunio	mpm. xii.
Urioconio	mpm. xi.
Uxacona	mpm. xi.
Pennocrucio	mpm. xii.
Etoceto	mpm. xii.
Manduesedo	mpm. xvi.
Venonis	mpm. xii.
Bannaventa	mpm. xvii.
Lactodoro	mpm. xii.
Magiovinto	mpm. xvii.
Durocobrivis	mpm. xii.
Verolamio	mpm. xii.
Sulloniacis	mpm. viii.
Londinio	mpm. xii.
Noviomago	mpm. x.
Vagniacis	mpm. xviii.
Durobrivis	mpm. viii.
Durolevo	mpm. xiii.
Duroverno	mpm. xii.
Ad portum Ritupis ..	mpm. xiii.

Mannert's suggestion, which would increase the discrepancy of which we are treating, is that a twenty-mile stage has fallen out between *Calcaria* and *Cambodunum*, but the distance between the two in a straight line is not much more than this. Should the total (481) be wrong, there may have been a transcriber's error in omitting x. or xx.; but should the stages be wrong, they cannot be

corrected by their versions in Iter V., which aggravate the difficulty by bringing up the added figures to 500 miles.

It seems strange that in Antonine's Itinerary there is no road connecting Westmoreland with Lancashire. The deflection to York must have added thirty or forty miles to the length of this route, thus bringing it up to nearly 500 miles.

According to Mannert, who is followed by the lamented Chancellor Ferguson, *Blatum Bulgium* is Middleby in Dumfriesshire, our only station in Scotland. Thence, according to the same authority, we go to Netherby, *Castra Exploratorum*, a suggestive name. A body of explorators was stationed at *Portus Adurni*, the mouth of the Sussex Adur, as we find in the *Notitia Imperii*. The word frequently occurs in Caesar, and seems equivalent to *speculator* (cf. St. Mark, vi. 27), a scout.

Luguwallum is, of course, Carlisle, rich in remains found *in situ* and preserved in the museum, though no trace of wall has been found. Taking up the Ferguson scheme, *Voreda* is Old Penrith; *Brovonaci*, Brougham; *Verteri*, Brough-under-Stanmore, which is also Camden's choice. In this last Mannert follows Camden, agreeing, too, with Ferguson as to *Voreda*. The camp called Whelp Castle is Reynolds's *Voreda*, but Mannert's *Brovonaci*. In the tenth route, I think, we shall find an identification for Whelp Castle.

Passing now into Yorkshire, we come to *Lavatris*, which is Barnard Castle, according to Lapie, but Bowes according to Mannert. The latter, however, is too near to *Verteri* to suit the mileage.

At the next *mansio*, *Cataracto*, we find ourselves on the First Iter as far as York, the lengths of the stages being identical in both records. The road is said to cross the Nidd at Millby, a little below Aldborough, *Isurium*. At York the parting comes, and we work south-westerly for Manchester over a picturesque district, mainly moorland, for forty-seven Roman miles.

A short journey (nine miles) brings us to Tadcaster, the *Calcaria* of Camden and Reynolds. Gibson, however, gives strong reasons for Newton Kyme, with a crossing higher up the Wharfe. He quotes a MS. of

Dodsworth in the possession of Mr. Thoresby, of Leeds, also Dr. Johnston and Mr. Henry Fairfax, of whom the latter had a coin found near St. Helen's Ford, inscribed DOMITIANVS CALCARAVCI, with the Emperor on horseback and COS VI on the reverse, and many others, locally called Langborrow pennies. Here or hereabouts may be found the junction of this great road with Iter V.

Cambodunum, which Bede* calls *Campodunum*, is taken by most writers to be Castle Hill at Almondbury, near Huddersfield. At this place Bede tells us that Paulinus built a church.

Mamucium is the provoking form in which Manchester appears in this place, only one MS. condescending to give us even *Manutium*. For the version *Mancunium* and the daylight which it brings we are indebted to Iter X. It must be conceded that the distance between Almondbury and Manchester is all too long for the recorded eighteen Roman miles. The proverbial crow could not manage it, and the roughness of the country would necessitate deflections. Perhaps the discrepancy between the grand total and the sum of the stages is due partly or wholly to this stage. I am inclined to refer to Iter II. that truly remarkable piece of paved road between Littleborough and Rishworth on the Yorkshire border. On the moor, between these two places, the road gives more and more evidence of itself as one journeys uphill till nearly at the top the entire width of 16 feet is exposed. Down the middle runs a kind of trough, hollowed out of millstone grit, apparently not for carrying off water, for the surfaces of the pavement run to the outward edges. A credible theory, that it served for lowering military impedimenta, is strengthened by the fact that it is crossed in several places by unworn stones joining the two sections of the pavement. Thus, the baggage would not be allowed to acquire undue velocity in its downward course.

Much may be said about Manchester, but the scope of our paper only allows us to take our readers to Knott Mill, where a grand piece of Roman wall may be viewed, constructed of red sandstone with the usual cement. The site is at the junction of the

Medlock and Irwell. When Camden wrote his *Britannia* the place was called Alparc or Aldport, "nigh y' w^{ch} we call Knot Milne." He describes the outline of an ancient fortress called Mancastle or Mamcastle, mentions the discovery of Roman coins and highly important inscriptions, which are recorded with his usual care, and have been reproduced by later antiquaries.

From Manchester, with one intervening station, *Condate*, whatever grammatical case it may represent, which Thompson Watkin identifies with Kinderton, the road takes us to the camp on the Dee, *Deva*, which seems to divide with Colchester the claim to be the headquarters of the Twentieth Legion. The sepulchral stone at the latter place to the memory of M. Favonius, a centurion of this legion, though not so forcible as the words, "leg. xx. victrix," attached to Chester in the Itinerary, still shows not only the connection of the legion with the town of Boadicea, but accounts for the *Via Devana*, a designation certainly of later days, but, nevertheless, marking out a road—post-Itinerary indeed, but clearly Roman—running by Bartlow and the Gogmagogs to Cambridge, there joining Iter V. as far as *Durolipons*, Godmanchester, where I lose it.

Reluctantly quitting Chester, we find the next station, named *Bovium*, a subject of controversy. According to Camden and William Burton it is Banchor, but Thompson Watkin has a preference for the vicinity of Beeston Crag. The balance of evidence seems to incline for the older authority, Burton's detail being remarkably full. Hence to *Mediolanum* the distance is twenty miles, according to the present route. This name suggests Italy, and possibly originates in home recollections. Compare the little river Nar in Norfolk with "Sulfurea Nar albus aqua" (Virg., *Æn.*, VII. 517). Chesterton is generally regarded as *Mediolanum*, and here we touch Iter X., probably a later road than that with which we are dealing, for it goes from *Mediolanum* to *Condate* by one stage of nineteen miles, a great improvement on the fifty caused by the deflection by *Bovium* and *Deva*. *Rutunium* is etymologically connected with the river Roden, to the south of Wem. Eleven more miles, and we reach a great city, *Uriocontium*, the noted Wroxeter, which

* II. 14.

is said to be on the equally noted, though less recorded, Watling Street. Here it must be said, with much regret, that in the absence of information about these roads, which are just named by Henry of Huntingdon, any reference to them, here or elsewhere, must be taken *cum grano, vel potius cum modio, salis*. Once more, we must not linger at Wroxeter.

Uxacona is to be found at Oconyate, say Camden, Reynolds, and Gale. The distance from Wroxeter in the Itinerary is eleven miles. *Pennocrucium*, hardly altered in the modern Penkridge, where the Roman name suggests the meeting of cross-roads, and *Etoctum*, Wall, just south of Lichfield, bring us into the present county of Warwick, to *Manduesedum*, or Mancetter. In this name the *esed* appears to demand notice. It is surely suggestive that the root of the British name for a chariot should thus be seen on what must have been a great British main road, and about the middle of the country. The suggestion to my mind is that this was a great centre for chariot-building, chariot-mending, and all the etceteras of the wheelwright's craft. The *Man*, as at *Mancunium*, apparently indicates some great stone. In the latter instance, perhaps, the great stone at Stretford shows the remains of that which has given the name to the modern vast manufacturing city. Some local antiquary may tell us whether in the Warwickshire instance any record or tradition of a great stone survives.

At *Venoni*, perhaps a form preferable to *Venones* (Camden's and Mannert's Cleycester or High Cross), was the most important *crucio* in the Midlands, the Sixth Route going off for Lincoln, as we shall see, and the Foss Way, which is not in the Itinerary, for the south-west by Cirencester (the *Durocornovium* of Iter XIII.), Stretton-on-Dunsmore, Stretton-super-Foss, etc. Seventeen miles intervene between this cross-road and *Bannaventa*, which Lapie, Reynolds, and Mannert place at Daventry. Then come *Lactodorum*, Towcester; *Magiovintum*, hard by Fenny Stratford; *Durocobrivæ*, Dunstable; *Verolanium*, St. Albans; *Sulloniaci*, the Brockley Hill of Camden and William Burton; and *Londinium*. On leaving London, we make a détour due south to *Noviomagus* (Nœomagus,

Ptol.), near Croydon. At this point the road goes off at right angles eastward to *Durobrivæ*, Rochester, with one intervening station, *Vagniaci*,* which I should be inclined to place at Ash, near Kingsdown. From Rochester a stage of thirteen miles brings the traveller to *Durolevum*, a little short of Faversham. Then comes *Durovernum*, Canterbury, whence by Wingham we pass to *Ritupie*, Richborough.

Of these East Kent stations, the only one about which any question arises is *Durolevum*. Camden, adopting the form *Durolenum*, unknown to the MSS., and going for etymology, after his wont, carries the station to Lenham, much out of the natural course and unmarked by Roman discoveries. His annotator, Bishop Gibson, discusses the situation at length, and decides for Bapchild. Of later authorities, Mannert and Vine (*Cæsar in Kent*, p. 222) are of the same opinion, while Lapie adheres to Camden, and Reynolds to Somner and William Burton, who contradict the mileage by regarding Newington as *Durolevum*, Newington being at least twice as far from Canterbury as from Rochester. Gibson's remarks are well worth reading. He considers the coach-road from Rochester to Canterbury to be on the lines of the great route of which we are treating. The names of Moor Street, Key Street, and Green Street on the road are to be noted. At Wingham the track seems to be lost. My nephew, Mr. Roger A. Raven, of Hertford College, Oxford, tells me that he has unsuccessfully attempted to connect Cop Street and Cooper Street with straight bits of road between Canterbury and Richborough.

Thus we part from the longest and most important of all routes in the Itinerary, child, doubtless, of a great British track, and parent of Watling Street.

* "Quod nomen hoc tempore habet penitus ignoro" (Edward Llwyd).



England's Oldest Handicrafts.

BY ISABEL SUART ROBSON.

THE POTTER'S CRAFT.

(Concluded from p. 12.)



EDGWOOD always considered his copy of the famous Barberine or Portland Vase as the masterpiece of his whole labours. This vase, reputed to be the finest work of the kind made by the ancient Greeks, is now in the British Museum, with one of Wedgwood's copies beside it, and few but experts could decide which was "home-made" and which "came hither from afar." The real Barberine was found deposited in a marble urn within a sepulchral monument, about two and a half miles from Roræ, and is the veritable urn in which were placed the ashes of the Emperor Alexander Severus and his mother Julia Mammæa. About 1623 it came into the possession of the Barberine family, who, desiring a century later to raise money, sold it to an antiquary, who in turn disposed of it to Sir William Hamilton for £1,000. It afterwards came into the possession of the Duke of Portland, through whose generosity Wedgwood was allowed to borrow the treasure for three years, in order to copy it. After incredible labour and many unsuccessful attempts this was done and fifty copies produced. One copy stands beside the original in the British Museum, not, says Dean Church, "a really accurate or delicate translation, but a masterpiece of potting, of firing, and of every excellence of workmanship." Fifty guineas was charged for each vase, a sum which fell far short of the actual outlay, and, as Wedgwood often predicted, these with other specimens of his work greatly increased in value after his death. One vase was sold at an art sale for 127 guineas, whilst in 1892 another which was sold at Christie's realized 205 guineas.

The immense success of Wedgwood's labour greatly increased the population of Burslem. He had been largely instrumental in improving the sanitary condition and the roads of the district. Workmen flocked there to seek employment in his works, and artists and designers made their home in

the district. He had amassed a fortune, and it seemed to him the wisest and best thing to use it to provide accommodation for this overflowing population, and to develop his business. He therefore purchased an estate about two miles from Burslem, upon which he erected a factory, a village for his employes, and a fine mansion for his own use. To this little settlement he gave the fanciful name Etruria, after the beautiful home of his favourite Etruscan ware.

The Wedgwood works at Etruria have passed into the hands of his great-grandsons—Godfrey, Clement, and Lawrence Wedgwood, and, though carrying on with excellent results the traditions of their fathers, fictile art has developed so remarkably that they cannot be said to hold the distinctive position among Staffordshire potters held by the celebrated "Queen's Potter."

When Josiah Wedgwood died, he left behind him an industry very ably supported. In Staffordshire the names of John Turner, William Adams, Mason, Davenport, Spode, Copeland, and Minton were well known as most skilful potters, whilst in other parts of the country work was being produced of excellent design and "potting." The eighteenth century had seen an immense growth in ceramic art; new potteries had sprung up, and old ones received new life and vigour. At Bow a porcelain manufactory had been opened in 1730; in 1750 "Crown Derby" came into existence, followed a year later by the celebrated "Royal Worcester," and in 1772 by British ware and the delicate white china of Coalport.

It is thought by some that Dwight either established the Chelsea works, or that he gave up the making of porcelain towards the end of his career, and some other potter continued the work there. By whom the manufactory was actually carried on in its earliest days we have no authentic information, but in 1745 its products had acquired a high Continental as well as home celebrity. George II. gave the establishment his royal support, and did a great deal to insure its success. Among acts of practical assistance he imported materials, models, and workmen from Saxony, in order that Chelsea might "successfully rival the productions of Sèvres and Dresden." Royal favour, of course, procured the

patronage of other prominent personages, and some, notably the Duke of Cumberland, allowed large sums of money annually for its support and furtherance. The earliest examples of Chelsea ware were white with blue patterns, after the Delft style; but Oriental designs soon began to be used in various colours; and later the articles made in Chelsea came to rival in potting, colouring, and glazing the best ware of Germany. Good artists were employed as painters, and the most prominent men—among others Bacon and Nollekens—were modellers for the establishment, producing figures, flowers, and especially insects, which were of the highest type of beauty. In 1769 the Chelsea manufactory was purchased by Mr. William Duesbury, the proprietor of the famous Derby China Works; and for some years he carried on the two establishments conjointly, eventually, however, pulling down the Chelsea buildings, removing all that was useful to Derby, and totally putting an end to the manufacture of "Chelsea china." It has been said that the excellence of the Derby works dates from the time Mr. Duesbury imported Chelsea workmen and Chelsea models. This is, however, a great and grave error. The Derby works had risen to such eminence as to more than rival Chelsea, and enable their successful owner to purchase the London establishment, as he also did that of Bow in 1775.

Derby was one of the first towns to produce porcelain, and the first to make biscuit china, a fact which, when taken in connection with its being the birthplace of the silk manufacture, the place where the first cotton-mill was erected, and where Strutt invented his famous ribbed-stocking machine, seems to afford good ground for the pride of its people in their town. Derby has always seemed able to carry forward with astonishing success the manufactures which it has begun. Bray, writing in 1777, twenty-seven years after the Derby china works were started, says, "Under the care of Mr. Duesbury this manufacture is an honour to the county." Three generations of this notable family have fostered and extended the industry, with results that are universally known. In 1791 about seventy persons only found employment at the works, and doubtless a

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large proportion of these did decorative work for royalty and highborn personages of the day. Upon the sale-sheets appear the names of the King, the Queen, the Duchess of Devonshire, William Pitt, the Duke of Northumberland, and, indeed, almost every title in the peerage. Several ladies of distinction painted groups of flowers or pictures upon porcelain, and sent them to Mr. Duesbury to be fired and finished for their own use. Lord Lonsdale in 1790 had twenty-four plates painted with landscapes in Cumberland taken from his own sketches, and many other noblemen followed his example. Altogether the close of the eighteenth century was a golden age for potters, and the Derby works were the most successful, the best conducted, and the most fashionable of the kind in the kingdom. When the third Duesbury went out of the business and was succeeded by Mr. Bloor, a period of decadence set in. It had always been the custom of the Duesburys, worthily proud of their reputation and the perfect quality of their work, to allow none but perfect articles to go out of the manufactory. All goods not perfect were stowed away in various rooms, and accumulated to an enormous extent. When Bloor came into the business, without, unfortunately, the founder's keen regard for his ware, this surplus seemed an almost inexhaustible mine of wealth. Having purchase-money to pay in instalments, it seemed the easiest plan to take these imperfect goods, finish them, and carry them to various large towns, where the reputation of Derby were found ready purchasers even for "seconds." The system, however, produced a lasting evil. The temptation to produce less carefully made articles for these sales was too strong to be resisted, and that decline commenced which ended in the final dissolution of the old works in 1848.

So lamentable did it seem to the world of ceramic art that this distinguished industry should lapse, that new china works on the Duesbury principles were established in Derby in 1877 by Mr. Phillips, who had been art manager at the Worcester works. The old Derby Workhouse was purchased, with land and extensive premises comprising about fifteen acres of land, and a china factory, three biscuit and three "glost"

G

ovens erected, with every requirement for turning out the beautiful and delicately finished works which had been the glory of former times. Everything was in working order by the year 1880, but twelve months later Mr. Phillips died. Then the management fell into the hands of Mr. Edward MacInnes and Mr. Henry Litherland, by whom the industry has been most skilfully developed, and a high tone given to the wares produced. One of the aims of the new establishment is the revival of old "Crown Derby" shapes, patterns, and colours. The famous Derby blue and red and the style of gilding are reproduced most skilfully, and designer, modeller, and thrower alike seem to have caught so well the true spirit of the old worker that the modern work might often pass for genuine old ware. The speciality of Derby decorations is a raised gilt ornamentation with elaborate colouring, and the eggshell cups and saucers decorated in this way are very effective and decidedly unusual, so fragile, too, that one feels that the packer's as well as the potter's craft must have reached perfection when immense quantities are regularly shipped to America and the Antipodes, and reach their destination intact.

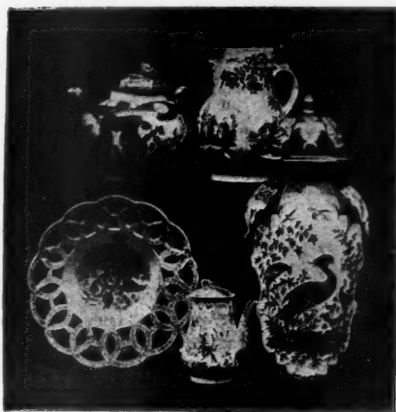
Among English potteries which may claim to produce wares equal to the finest of the Continent are the Royal Worcester China Works. Like many other potteries, they owe their establishment to a man who was not a potter, but whose talent, blended with philanthropy, created a new industry for the ancient city when an insufficiency of labour seemed to make distress imminent. In 1751 the cloth trade of Worcester had languished, whilst carpet and glove making had not assumed proportions large enough to give employment to those able to work. At this crisis the celebrated Dr. Wall, taking advantage of the fashionable craze for china, turned his attention to the making of porcelain as a possible means of benefit to Worcester. It was true that the district furnished neither skilled hands, coal, nor requisite clay, but the resolute will and the undaunted energy which undertake large enterprises are not checked by initiatory difficulties, even though they be formidable ones.

A company was formed of which Dr. Wall was the head; materials were brought from

various localities; workmen were engaged, and Worcester ware became an actuality. In 1788 George III., visiting Worcester with Queen Charlotte and the Princesses, went through the porcelain works, and so much was he pleased with what he saw that he desired the word "Royal" might be prefixed to the name of the ware. He also suggested a showroom in London, which was soon after opened, and the patronage this secured started a new era of prosperity for the enterprise.

For thirty years Dr. Wall remained the guiding spirit, producing porcelain of various kinds, which had but few competitors, and perhaps no rivals. Readiness to welcome inventions which could add to the beauty and popularity of its wares has from the first been characteristic of the Worcester manufacture. Four years after its establishment transfer-printing was introduced, a method of decoration effected by transferring printed impressions from engraved copperplates upon the china body. This invention was first used in the enamel works at Battersea, and when these were closed in 1756, Mr. R. Hancock, the principal artist, found a congenial home at Worcester, and brought his secret with him. The process of printing on porcelain still continues to be used there, but its character has to some extent altered. In early days it was used to print patterns in cobalt blue, in imitation of Chinese designs, and as a means of decorating objects with fine line engraving in black and red. It still serves this purpose for commoner wares, but for other purposes rather to save the trouble of drawing outlines, the painting being done by the skilful fingers of the large staff of artists. Very many changes took place during the period lying between the death of Dr. Wall in 1838 and the establishment of the present Worcester Royal Porcelain Company in 1862. Great varieties of styles were introduced, generally selected from the finest examples of Japanese, Chinese, Dresden, Sèvres, and Chelsea china, and most admirably carried out, though no piece could be called a mere copy. Constructively and decoratively Worcester ware has always had its distinctive characteristics, and in all the ordinary branches of the ceramic industry, terra-cotta, Parian, and Majolica, a loving care in production is evident.

In spite of successful potteries elsewhere, Staffordshire has always kept its position as the centre of the pot-making industry. Spode and Copeland followed along the lines laid down by Wedgwood, and in 1793 Thomas



OLD WORCESTER PORCELAIN.

Minton opened the pottery which has developed so largely and made his name one of the most honoured in the world of ceramics. He went to Stoke-upon-Trent as a simple engraver in 1788, but the spirit of the place seems soon to have made a potter of him. He purchased a plot of land, erected buildings, and commenced the work which, since its beginning, has had unbroken success. Wife, mother-in-law, and sons were all associated in the business, either keeping the books or undertaking practical labour, and when the potter died in 1836 he had the satisfaction of feeling that he had set his mark with durability on the craft he loved. His son Mr. Herbert Minton continued to make statuary, busts, Parian groups, and Majolica; but to his enterprise is attributable the addition of that branch of the craft which has given most distinction to the firm.

In 1830 a patent had been granted to one Samuel Wright, a potter of Skelton in Staffordshire, for the making of encaustic tiles. He failed to make the experiment profitable, and in 1844 sold the patent right to Mr. Herbert Minton and Mr. Fleming St. John, the former carrying on the manufacture at

Stoke, and the latter in partnership with Mr. George Barr at Worcester. Four years later Mr. Minton repurchased the residue of Mr. St. John's share of the patent, whilst Messrs. Maw and Co. purchased the remaining stock of tiles at the Worcester works, and commenced the manufacture at Benthall, Shropshire, whence the materials peculiarly suitable for the purpose had previously been obtained.

The pure white fluted china, lightly decorated with gold, is the most closely associated with the name Coalport in the public mind, and is the finest and purest known. Yet it by no means embodies the speciality, or even the highest development, of ceramic art at Coalport. Sardinian green, a delicate pink, and blue with a purplish tint, are colours the workers pride themselves much upon, and when associated with borders or designs in raised gold vie successfully with the productions of Sèvres, Dresden, and Chelsea. Salopian art may indeed compare favourably with that of any either at home or abroad.

The potteries of Lambeth alone can compete with those of the West of England as regards antiquity, continuity, or value of their productions. Though now most closely associated with the name of Doulton, Lambeth has been a centre of pot-making from an early period. In mediæval times the familiar brown pitchers, pans, and porringers were made there, and later on quite a colony of



PUZZLE JUG: LAMBETH DELFT.

makers of Delft and stone-ware settled in the place. Three wine-jugs, of light buff painted with blue, dated respectively 1639, 1660, and 1663, the earliest we find dated, unfortunately perished in the burning of

Alexandra Palace in 1873, together with one bearing the quaint distich :

Earth I am : et is most trewe
Desdan me not for soo ar you.

In 1672 a patent was granted to John Adriens Van Hamme, a Dutchman, for "the art of makeinge tiles and porcelane and other earthenwares in Lambeth after the way practised at Holland." It was just about this time Dwight had discovered the art by his own endeavours, and was setting about producing his porcelain not far away in Fulham. The Delft ware John Adriens Van Hamme made was of a pale buff tint, frequently lettered in blue to signify the use for which the article was intended, and we have no evidence to show that he attempted anything but the most useful domestic articles. Practicality was evidently his strong point ; nevertheless, experiment, enterprise, and ingenuity have been abundant in the history of Lambeth pottery. Many noted potters have worked there, and then carried their experience further afield. In Felix Farley's *Bristol Journal* of 1776 the Lambeth potters Morgan and Griffith have a quaint but significant advertisement. They wanted to find a "stone kiln burner, a top ware burner, and an ingenious painter," but, runs the advertisement, for all those it may interest, "these men must know their business well, as the company have enough indifferent hands already."

Potteries for drain-pipes and other coarse wares, known as salt-glazed wares, have been long established at Lambeth ; but it is with the name of Doulton that Lambeth pottery will always be most intimately associated. By the exercise of talent and enterprise Mr. John Doulton had developed an important business in the old-established wares when his son, the late head of the firm, Sir Henry Doulton, entered it. He was then a lad of fifteen, so interested in the craft and so determined to master its secrets that he was willing to go through all its various branches, even working some years at the potter's wheel. In 1846, with the intention of superseding the old brick drains, he commenced to make impervious drain-pipes, with such success that Doultons have to-day the largest drain-pipe manufactory in the world.

Sir Henry Doulton's great reputation rests, however, mainly on his introduction of an

entirely new class of pottery, beautiful alike in fabric and artistic excellence, somewhat resembling the Flemish ware of the sixteenth century, but possessing merits of colour, form, and ornament quite original. It was first called "sgraffito," but that term has long been superseded by the more familiar and significant name of "Doulton ware." Under this general designation are included all the varieties of incised, carved, modelled, and painted salt-glazed pottery that have so immensely increased the possibilities of modern artistic stoneware.

The Doulton works in Lambeth, Staffordshire, and Lancashire find employment for nearly four thousand, besides a staff of over two hundred artists, many of whom have been enrolled as students in the Lambeth School of Art. The connection between the pottery and this school, in which Sir Henry Doulton always took a great and practical interest, was for many years close and continuous, the former creating the demand for artistic work, and the latter developing and training talent to be used in its service.

Among the artists who have found appreciative patrons in the great Lambeth potters may be mentioned Hannah Barlow, famous for her "sgraffito" representations of animals and rustic themes, and George Tinworth, the noted artist in terra-cotta. The son of a poor wheelwright, Tinworth found means to attend some classes of the Lambeth School of Art, and thence entered the Royal Academy Schools. His success there commended him to Sir Henry Doulton, and in 1867 he gained a permanent position in the Lambeth pottery. His work, chiefly the illustration of Scriptural subjects in terra-cotta, has become widely known and valued. An important example is the reredos in York Minster, while the Guards' Chapel, St. James's, St. Mary's, Lambeth, the English Church in Copenhagen, and many other edifices, contain interesting specimens.

The whole history of pottery shows that there is no sharp dividing line between labour and art. In true ceramic art the craftsman and the artist meet over every vessel, and skilled handiwork gives actuality to the design of the cultured imagination ; and it is this fact which gives to the work of the potter a fascination and an absorbing interest exceeded by no other industry at home or abroad.

A Fifteenth-Century Life of St. Dorothea.

By WILLIAM E. A. AXON, HON. LL.D., F.R.S.L.

IN the Calendar of the Roman Church the festival of St. Dorothea is fixed for February 6. Although her name and legend is so familiar in the Western Church, St. Dorothea is not included in the list of those honoured by the Greek Church. The conjectural date of her martyrdom is A.D. 303. The early accounts of the virgin martyr are regarded as unhistorical, but they have some value as *Dichtung*, if not as *Wahrheit*. In art the saint is usually seen with the emblem of the sword (the instrument of her martyrdom), or with the basket of roses which plays so important a part in the legend of her life.

The following account of St. Dorothea is printed from a MS. in Chetham's Library, Manchester. This codex, numbered 8,009, is on paper, and contains a variety of separate works, including the unique copy of *Torrent of Portyngale*. Much, but not all, of the MS. has been printed. It was formerly in the possession of Dr. Farmer, and on its fly-leaf may be seen his autograph, also that of Mr. Bryan Faussett and also that of Mr. J. O. Halliwell-Phillips. At some remote period liquid has been spilled on the opening page, and this has sunk through many leaves, and makes some of the words difficult to read and some quite illegible. The words in brackets have been supplied in such cases to carry on the narrative. The scribe's use of capitals has been followed, but his sparse punctuation has been supplemented. The dialect does not present any special difficulty, and may be compared with that of the life of the saint in Caxton's *Golden Legend*. The differences are considerable, and although the one here printed is shorter, some of the incidents are given more fully. The date of St. Dorothy's Day is given as February 8. The source of the biography is the *Legenda Aurea* of Jacobus de Voragine, but the English version has evidently not come direct from the Latin, but by the intermediary of a French translation. This was the case also with Caxton's *Golden Legend*. A com-

parison of the MS. with the edition of Voragine printed by Ulric Zell in 1483, shows generally a close agreement, although there are some variations, omissions, and additions. The day of the martyrdom is the same in each. Voragine wrote towards the end of the thirteenth century, and his compilation of Church history, miracle, anecdote, and poetic fancy, was speedily popular, and translations appeared in most of the languages of Europe.*

"The right glorious virgyn Seint Dorothea came [d]owne of the noble blode of the senatours of Rome. Her ffader hight Dorotheo and her moder Theodora. In that tyme the p[er]secucion of Cristen people was wonder grete in the londe of Romayns. Wherefore this blessed Dorotheo dispysyng the Idolles forsoke Rome with all his possessions, feldes, and dyvers castelles howsys and sayld with his wife Theodora and his two dowghters Cristen and Calisten till they came [into the realm] of Capadocy and unto the Cite of Cesaream where Theodora brought forth a doughter of whose lyf now we intend [to treat]. When this blessyd childe was borne she was pryvely baptised in the maner of Cristen people of an holy Byssshop Apollinarius. And he put to her a name taken of her ffaders name and her moder and named her Dorothea. And she anon fulfilled with the holy gooste, taught with vertues and holy disciplyne. And she was wonderly fayre above all the maydens of the Region: Dispyssyng the worlde with all his vanytes and a fervent lover of god, w^t all pouerte, and fulle of mekenesse and charyte. the fende, not susteynyng her Chastite for envye that he had to her goodnesse, set afyre in her love ffabricion, provost of that londe. the which the fende steryd so bysely with prykkis of unclene love to this glorious virgyn Dorothea that he sent for her, behughtyng her tresoure and all maner of goodes

* It is a matter of congratulation that Messrs. Dent and Co. have added Caxton's *Golden Legend* to the Temple Classics. The issues of Caxton and Wynkyn de Worde are amongst the rarities of great libraries. The magnificent edition printed at the Kelmscot Press is too large and costly for common use. The Temple edition, with its modern spelling and pretty form, should appeal to a large public.

without number, and for to take her for his wyfe withoute any determynacion. This heryng holy Dorothea dispysyng all as slyme of the erthe all erthely riches. And withoute any drede she knowlegid her selfe opynly that she was verylye and trulye maryd to her lorde J'hu Criste. The which flabricion heryng was all sette afyre in wodenesse cōmaundyng anon that she were put in a tonne full of fervent brennyng oyle. And she with the helpe of her spouse Crist J'hu abode therein withoute any Disease joiyng her there. In as though she had ben anoynted with a precious oyntement of balme. Wherefore many of these paynims seying this grete myracle were convertyd to God. But veryly this tyrant bylevid that she did all this by Wyhecrafte and made her to be reclusyd in prison ix Dayes w'oute mete or Drynk. But she was norysshed and fedde with glorious Angels soo that when she cam oute of pryson and was brought byfore the Juge she apperid more fayrer then euer she was byfore wherfore all the people wondred howe she myght be soo fayre and soo looste withoute mete or drynke. Then seide the Juge to her but yf thou worship my goddis thou shalte not ascape the torment of the Jebet. And she answeryd and said, I worship oonly god and not fendis for all thy goddes be fendis. And she fell downe prostrate to the erthe lyfing up her len to hevyn and praid our lorde that he wolde shewe his grete myght howe that he is oonly god and noon oper but he oonly. Then flabricious areysed up an hye pyler and set his Idoll thereon. And anon a grete multitude of Aungellis comyng with soo grete myght and threwe Downe the Idoll soo that noo parte of the pyler myght bee founde. And they herde the voyces of ffendis thorowe the eyre crying. O Dorothea why doost thou distroye us and torment us. And for this glorious myracle many thousand of paynims were opynly convertyd to oure lorde Jhu Criste and entred into the Crown of martirdom. And this holy virgyn was hangyd upon a gybet her feet upward and her body all to drawe with hokes of Iren and then she was betyne w' roddis and scourgyde with scourges. And after this sette hoot frye brendis to the tender virgynes brestis and she half deed was reclusyd in prisone agen unto the morowe. The day folowyng

she was brought forth all hool withoute spot or any disease whereof the Juge wondred gretely and seide to her. O thou fayre mayde zet thou shalte turne agene for thou arte chastysede Inowghe. And then he sente to her anon tweyne of hur sisters Cristem and Calistem which for drede of dethe were turnyd away from J'hu Criste. And they shulde laboure to her sister Dorothea in the same wyse to withdrawe her from cristen feith. Then blissid Dorothea spake to her susteres soo swetely and soo graciously that she toke from hem all the blyndenesse of her hartes and converted hem agen fully to Jhu Criste. Knowen this Fabricious toke then her susteres and bounde her bakkys togyder and threwe them bothe in a grete fyre and brente hem. And then he seid to Dorothea, howe longe wilt thou drawe us alonge with thy wyhecrafte. eyther doo sacryfyse and lyve or ellis receyve the sentens of thy hede smytyng of. And she answeryd and saide w' gladde chere and visage whenevir thou wilt I am redy for to suffer for my lorde Jhu Criste, my spouse, in whose gardeyn full delycious I have gaderd rosis and apples. hereynge this the tyrant tremelyng for anger within hym selfe commanded that her visage shulde be all to betyne w' stonys [so that there was] no maner ffeture in her visage and so [kepte unto the morrow. The] day folowyng she was brought forth fully [restored] and full of beaute by oure savioure, her trewe spouse, for whose worship and love she toke upon her these sharpe [and troublous] batayles. And then she receyved the sentence of her hede smytyng of. And as she was ladde withoute the cite Theophilus the grete notary of the Rewme sawe her and behelde her and as in scorne he prayd her that she wolde sende hyme rosis and appils of the gardyn of her spouse. And gretely he prayed her thereof. of the which praiour she graunted hym notwithstanding that it was that tyme right grete colde both ffroste and snowe. And when she came to the place where she shulde be beheded she prayed to our lorde for all tho that in the worship of her name halowene her passyon that they myghte be kepte and comfortyd in evr'y tribulacione and be delyvred thereof and specially to be delyvred from the shame of povertie and fals fame and in their ende that they may have very contricione and

remission of all theire synnes. And wommen w^t childe that callyn her name into her helpe that they may fynde comforte and p[ro]fite in her sorowes and tribulaciones. And also she prayde that where her lyfe was writen in any hows or place that it myght be kepte from all man[n]e[r] p[er]ell of thonder and lyght-enynge or eny oper fyre and from the parell of thevis and all sodeyne Dethe. And that they may receye the heavenly sacramentes atte theire laste ende for theire sovereyne defence agenste all goostly p[er]elle. And as sone as she had made her prayer there came a voyce from hevyn that seid to her Come my Dere beloved, come my desyred spouse for all that thou haste askyd and prayest fore is graunted the. And for whome, and for whome y^t pou prayest for shall be saved. Then the blessed virgyn Dorothea bowed doune her hede to the stroke of the swerde. And there aperyd a faire childe clothed in purple, barefoot, with crispis here, whose clothes were all sprynkled with sterris, berynge in his hande a litill panyer of golde w^t thre roosis and iii appils and profered hem to the virgyn Dorothea. to whom the virgyn seid I pray the my lorde that thou wilt bere them to Theophilus the scribe. And then she receyvid the stroke of the [sword and passed to Jesus Christ the] viii day of february [receiving martyrdom] by fabricione, profoste under deoclysian and maxymyan Emperours of Rome, [in the year] cclxxxviii^o. Theophilus stendyng then in the paleis of the Emperoure this childe aperyd to hyme and toke hyme aparte seying to hyme these roses and appels my suster Dorothea sende to the from the paradise of her spouse. and anon the childe vanysshed a waye. than all for wondrynde Theophilus brake oute in voyce of preysyng and glorifyng wiste the lorde of Dorothea that in pat tyme of so grete colde as there was then, in february that all that lande was ov[e]r cov[e]red with froste and snowe, and no man[n]e[r] of grenes apperyng in no place, he that hath sent thes was of grete power, of whome the name be blessed withoute ende. Amen. And so by his prechyng and affermyng all the Cite was turnyd and convertyd to oure lorde J^hu Criste. seying this the tyrant he tormentid theophilus the scribe w^t many moe dyuers cruell maners of torments then was

sente Dorothea. And at the laste he was cutte in small peces and comandid to be caste to bestes and byrdis for to be Devourid. but first he receyvid bapteme and afterwards the holy sacrament of our lordes body. And followyng the holy virgyne Dorothea he cam to taste pat glorifieth his seyntes and he be glorified in hem, the whiche beyng consustanciall and coeternall w^t the fader and the holy goost lyvyng and regnyng god by all pe worlde of worldes. Amen."

So ends the narrative of the pious Englishman who, four centuries ago, wrote down in the Chetham codex stories of chivalry, religious poems, and lives of the saints—the literature, we may suppose, that helped to form his ideals and to shape his life. Two centuries later Philip Massinger, a great dramatist in the end of the age of the drama's greatness, took this story, and from it fashioned his fine play of the "Virgin Martyr." The legend of St. Dorothea has in it elements of beauty that will always appeal to the heart and imagination. In the poet's garden the roses of Dorothea will never fade.



Antiquarian News.

[We shall be glad to receive information from our readers for insertion under this heading.]

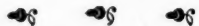
It is interesting to note that, amid all the great building improvements which are taking place at Knightsbridge, the triangular plot in front of Tattersall's, which once formed part of the old village green, has been permitted to remain, whilst its memory is also preserved in the nomenclature of a very short street, known as Knightsbridge Green, which connects the main thoroughfare to Kensington with Brompton Road. Upon this green, down to a late period of the eighteenth century, there was erected the village maypole, whilst until quite late in the century which has just closed there stood at the eastern corner one of the old watch-houses and pounds which were common to almost every parish. The green has gradually become absorbed in course of time, until little of the original now remains. A famous old inn on the north side, known as the Marquis of Granby, has disappeared, and a similar fate has befallen an ancient lazaret-house which also stood in the vicinity.

The rare books, manuscripts, and curios, the gift of Sir Charles Gavan Duffy to the Royal Irish

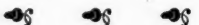
Academy, include a notable item in a large volume entitled "Illustrations of Irish History." In this book all the Irish eras, from Grattan down to the present day, are separately illustrated with portraits of the leading men, Irish and English, historical scenes, and current caricatures. The next most notable item is a book of autographs containing letters or autographs of nearly all the distinguished men who have appeared in Ireland and England for the last sixty years. The collection was exhibited a year ago at a reception given to the members of the Irish Literary Society by Lady Russell of Killowen, at the residence in Cromwell Gardens of the late Lord Chief Justice.



In the western end of the early Christian basilica recently discovered on the Palatine Hill at Rome, the workmen have found a Greek fresco, executed by Byzantine-Greek artists about 800 A.D., representing the Crucifixion, with the Virgin Mary and St. John.



What is known as the Great Gateway, an interesting relic of London before the Great Fire, is to be removed from its present position in Fore Street owing to the demolition of the quaint houses adjoining it. The gateway, which leads into the churchyard of St. Giles, Cripplegate, has the date 1660, and the significant emblems, the scythe, hour-glass, skull and cross-bones. As a contemporary remarks, it constitutes a genuine bit of Milton's London, and through it the great poet must have been carried to his resting-place in the church. It is gratifying to learn that the gateway is to be set back several inches, and is not to be removed altogether.



In the course of excavations for the new Post Office telephone service on the south side of the existing cathedral, nearly opposite to Dean's Court, a small archway and brick wall have been discovered, which may, it is supposed, have been part of the precincts of old St. Paul's. But speculations as to the discovery being part of the old crypt are of doubtful value. Sir Christopher Wren, when he "changed all the foundations of old St. Paul's, rummaged all the ground thereabouts" in his endeavour to find the remains of the Temple of Diana that was reported by some authors to have stood on the spot, and it is hardly likely that he left much of the old crypt for later generations to discover.



SALE.

THE chief interest in yesterday's sale of books and manuscripts at Messrs. Sotheby, Wilkinson, and Hodge's was centred in an unusually long series of valuable books on lace-work, among which was the excessively rare and first of all books on this subject, Eyn New Kunstlich Boich, printed at Cologne in 1527 by Peter Quentell, and consisting of 24 leaves quarto, £50 (B. F. Stevens). The other lace-books

included *Convivio de la Belle Donne*, Venice, 1531, 22 leaves small quarto, a fine copy of this very rare book, £24 (B. F. Stevens); *Ponti di Venetia: Exemplario di Lavori*, etc., 1539, and three other lace-books in one volume, extending to 63 leaves, £18 10s. (Leighton); *Adrian Poyntz, New and Singular Patternes and Workes of Linnen*, 1591, a large uncut copy, probably unique, as this appears to be the only example so far known, £19 10s. (Cole); and *N. Zoppino, Exemplario di Lavori*, etc., Venice, 1530, 28 leaves, £16 (B. F. Stevens). The sale also included the following: *J. Hodgson, History of Northumberland*, 1820-58, large-paper copy, uncut, £20 (Ridler); a fine copy of the *Horæ*, known as *Vostra's Grandes Heures*, 1508, with the engravings wholly uncoloured, £68 (Leighton); *The Houghton Gallery*, 1788, £19 (Sotheman); *James Boswell, The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.*, 1785, *Horace Walpole's* copy, with manuscript notes by him, and with seven plates and a drawing inserted, £31 (Cole); *Charles Lamb, Elia*, 1823, and *The Last Essays of Elia*, 1833, first editions of both series, £19 5s. (Cole); and *Military Costume of Europe*, 1822, 97 coloured plates, £23 10s. (Pickering). The day's sale realized £843.—*Times*, December 20.



PROCEEDINGS OF ARCHÆOLOGICAL SOCIETIES.

SOCIETY OF ANTIQUARIES.—December 6.—Viscount Dillon, president, in the chair.—The Rev. R. R. Duke exhibited a silver-gilt signet ring, c. 1530-40, engraved with a crossier in pale between the letters W. A., and surmounted by a sword and key in saltire. The ring, which was found near Winchester, is suggested to have once belonged to William Barlow during the short time he was Bishop of St. Asaph, from early in March, 1535-36, to the end of the following April. The initials will not apply to any other known English contemporary bishop, abbot, or prior.—Mr. Read thought the ring might be foreign.—Mr. Read exhibited a gold and enamelled reliquary of Spanish workmanship of the sixteenth century.—Mr. W. Carr exhibited a silver communion cup and cover dated 1571, of the well-known Norwich type, belonging to the parish church of Hedenham, Norfolk.—The Rev. Canon Church read a paper on the "Buildings, Books, and Benefactors of the Library of the Dean and Chapter of Wells."—*Athenæum*, December 15.

December 13.—Viscount Dillon, president, in the chair.—Mr. E. Peacock exhibited and presented a photograph of a black jack, dated 1682, in his possession.—Mr. Willis-Bund exhibited a bronze axehead found at Bewdley, and a bronze key of mediæval date.—The Rev. Dr. Fowler read a note on an inscribed doorway in Yarborough Church, Lincs. The doorway is at the west end, and consists of a pointed arch with square compartment over, with sculptures of the Fall on one side and the emblems of the Passion and the Holy Lamb on the other. Round the arch is an inscription, of which only the following words can be read: "wo |

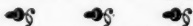
so | looks | thys | [tree ?] | opon | pray | for | all | yat | Various suggestions of alternative readings have been made, but as the stone is somewhat decayed in places, it is difficult to say which is the most probable.—Mr. Norman read a paper on Sir John de Pultenay and his two residences in London—Cold Harbour and the Manor of the Rose.

January 2.—Mr. J. T. Micklethwaite, V.P., in the chair.—An address of condolence to Her Majesty the Queen on the death of H.R.H. the Duke of Coburg and Saxe-Gotha, a Royal Fellow of the Society, was submitted and approved.—Lord Balcarras was elected a Fellow.—Mr. T. F. Kirby exhibited and described a number of documents relating to the transfer of the Manor of Meonstoke to Winchester College.—Mr. T. M. Fallow communicated a note of the discovery of the broken fragments of a monumental effigy of a knight at the Normanby brickworks near Ormsby, Yorks. As there is no church near, nor any tradition of one, it is suggested that the effigy met with an accident while being conveyed from the carver's to some church near Ormsby, and so the parts were thrown away.—The Rev. J. O. Bevan exhibited a plumber's knife and a mediæval (?) lewis found in Giggleswick Church, Yorks.—Mr. C. H. Read exhibited, on behalf of Messrs. Harris, of Conduit Street, a gold armlet-like object, believed to be a head ornament, and a number of cylindrical and pyramidal beads of gold filigree, found with a second armlet in a jar at Cobdar, in the Almeria district of Spain. These objects are believed to date from the thirteenth or fourteenth century, and the *repoussé* work of the armlet resembles that of some similar specimens in the museum of Granada. The interesting feature of the exhibit was, however, the enamelled decoration of the armlet, consisting of star-shaped panels of *cloisonné* enamel, mostly translucent. Similar enamels, though of later date, are to be seen on the handle of the sword of Boabdil, the last King of Granada, now in the possession of the Marquis de Campotejar, who showed it at the Paris Exhibition.—Mr. Boyson exhibited an iron axehead found at Denton, near Newhaven.—*Athenæum*, January 12.

ROYAL ARCHÆOLOGICAL INSTITUTE.—December 5: General meeting.—Sir Henry Howorth, president, in the chair.—Mr. Wentworth Sturgeon exhibited a collection of objects found during an excavation on the site of St. John's Priory, near Lechlade, Gloucestershire.—A paper was read by Rev. J. C. Cox, LL.D., entitled "Northamptonshire Wills temp. Henry VIII." Dr. Cox said there were an unusual number of sixteenth-century wills for Northamptonshire which were mainly at the Probate Office of the county town. There was not a single parish unrepresented, and he was able from the Pre-Reformation examples to construct a perfect list of church dedications throughout the shire. This list proved what a large number of dedication blunders there were in modern calendars and directories. The wills showed that there was a good deal of substantial church repair going on
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in the county in the early part of the reign of Henry VIII., particularly with towers and spires; occasionally a new aisle or south porch was built. Much work, particularly in the way of gilding and painting, was being done to the rood lofts. The bequests for costly vestments, altar plate, candlesticks, etc., were numerous, and where the testator was too poor to bequeath a costly gift of this character he usually left some trifle "towards" the necessary outlay. One of the most interesting features relates to service and other books. Although printing had come into common use for church books, the art of writing and illuminating them had by no means been abandoned. A bequest was cited of £5 for a breviary, which had been begun to be written by a friar of Hertford during the testator's lifetime. Chantry schools, funeral feasts, and a variety of curious customs were illustrated by extracts given from Northamptonshire wills. Every church was in the habit of receiving bequests for maintaining a light before different images, several of small size having as many as five or six. From an ecclesiological point of view the wills at the different stages of the Reformation movement are particularly interesting; they prove that in country districts various injunctions about lights, etc., were but tardily obeyed.—Mr. Philip M. Johnston read a paper on Hardham Church and its eleventh-century paintings. The little church of Hardham, with the Saxon dedication to St. Botolph, on the River Arun, near Pulborough, is a primitive structure of nave and chancel, typical in dimensions and rude simplicity of many others in that part of west Sussex. Its walls, of roughly plastered sandstone rubble, contain a quantity of Roman material, quarried from some building close at hand. Taken in conjunction with the hammer-dressed masonry, the inclined jambs of the small windows and a singular square-headed doorway on the south side, this fact seemed to point to a very early date for the erection—between 1050 and 1100; and to the same exceptionally remote period the author ascribed the paintings covering the interior of the building. These were partially laid bare in 1868, but had been little noticed, and had suffered considerably in the interval from neglect and various destructive agencies. They have now been rescued from further decay, and by the removal of the remainder of the whitewash Mr. Johnston has been enabled to clean, size and varnish the whole of the paintings. He also made coloured tracings of the most interesting portions. Those which were exhibited included the Annunciation and Salutation—the former in exceptionally perfect condition. Above is the hexameter in white letters on a red ground—*VIRGO SALVTATVR . STERILIS FELVND A PROBATVR*.—the character of the lettering and the square c in *fecunda* denoting a date before 1100. The announcing angel holds a lily sceptre in his left hand, and the dove is shown hovering over the Virgin's head. Mr. Johnston also exhibited a coloured tracing of the Fall from the east side of the chancel arch, which showed very remarkable details combined with striking colouring. It is painted in imitation of a piece of tapestry hung by loops on the wall. The Last Supper and visions

from the Apocalypse are among other subjects in the chancel, the twenty-four elders being represented as playing on fiddles—another mark of very early date. In the nave are two tiers of paintings, the subjects of the upper being taken from the Birth and Infancy of our Lord, and the lower being of allegorical or legendary character. Of the latter, Lazarus being carried by the angels to Abraham's bosom, and St. George at the battle of Antioch, are the best preserved, the last-named showing kite-shaped shields of an early type. The west wall appears to have been occupied with the torments of hell.—Mr. J. G. Waller and Mr. C. R. Peers entirely agreed with Mr. Johnston as to the date to which he had ascribed this unique series of paintings. Messrs. Rice and Dewick also took part in the discussion following these papers.



BRITISH ARCHÆOLOGICAL ASSOCIATION.—The third meeting of the session was held on December 5, Mr. C. H. Compton, vice-president, presiding.—A paper by Mr. T. Cann Hughes, M.A., entitled "Rambles in South Devon," was read in his absence by Mr. S. Rayson, sub-treasurer.—A curious feature of the church at Totnes is a large buttress at the south-east angle of the chancel, which formerly had a way through it, now blocked up. From time to time considerable discussion has taken place as to the object of this curious passage (see *Notes and Queries*, 1st S. ii., iii.), but it is still an unsolved problem. One suggestion made is that it formed a place of deposit for the bodies of persons seized for debt. The church, which is dedicated to St. Mary, possesses, according to Mr. Harry Hems, one of the finest examples of a stone rood screen to be met with in any of our parish churches. The screen is 60 feet in length, with parclooses of rather unusual design. It is full of light tracery and rich with niches and tabernacle work. The screen is groined only on the west side, all the tracery in the fan groining being pierced through. It was erected to the order of the Corporation of Totnes in 1460. The chief features of Dartmouth, Ashburton—one of the old stannary towns created by Edward I. in 1285—Berry Pomeroy, Kingsbridge, Abbotskerswell, and Ippespen, and other places were also described.



CLIFTON ANTIQUARIAN CLUB.—The second winter meeting was held in December, the Bishop of Bristol (Dr. Forrest Browne, F.S.A.), president, took the chair.—The Rev. S. N. Tebbs (a visitor) exhibited three small bronze celts, two having ornamentation, and another implement, apparently a chisel, discovered at Combe Dingle, near Bristol, last year.—Mr. Hudd remarked that a fine bronze palstave had been discovered on the hill above the village of Westbury-on-Trym (the same parish) a few years since.—Mr. A. Trapnell showed a few interesting and curious spoons and forks; Mr. R. C. Tombs sent for exhibition a medieval tile, bearing the Royal arms, with motto, "Honi soit qui mal y pense," found at Oldbury-on-Severn; and Mr. Drake showed some medieval leather shoes found in Bristol. These were most curious, and are said

to be rarely met with. Many of the specimens were pointed and curved, and could not have been termed "interchangeable," as in the case of many modern ones.—The Bishop of Bristol then read a paper on "The Transference of the District of Bath," which was printed at length in the *Bristol Times and Mirror*, December 28, 1900.—Mr. J. E. Pritchard, F.S.A., followed with a paper on "Local Archaeology for the Year." He referred at the outset to the "practical excavating" done by several members of the club, beginning with the Brislington Roman villa, where digging commenced on the first day of January. Owing, however, to the extensive development of the excavation, the completion of the work was undertaken, at the request of the club, by the committee of the Bristol Museum, as the club was so largely interested in the explorations at Caerwent, which commenced in 1899. He then described the demolition of the foundations of the Norman wall of the ancient city in Wellington Street, between St. John's slope and the Pithay, and the excavations on the east side of the Pithay, where an interesting courtyard, or possibly a passage or roadway, formed of pebbles or square pitching, was discovered a few months ago, several feet below the cellar level of one of the sixteenth-century houses, which was probably of thirteenth or fourteenth century date, and may possibly have had some connection with the Upper Pithay gateway. The demolition of the Cat and Wheel, in Castle Green, in July last, was referred to. It might be interesting, he said, to mention, and possibly suggestive to other antiquarian societies, that at the request of the club, their member, Mr. Tryon (chairman of the Finance Committee of the Town Council), had recently arranged for a clause to be inserted in the conditions of sale of all Corporation properties about to be demolished and rebuilt, claiming "all old timber carvings" and "all coins and articles of antiquity" on behalf of the city. Yet another vestige of old Bristol was demolished during the year, for the two gabled houses adjoining the Seven Stars, in St. Thomas Lane, were taken down in May last. These dwellings, which were quaint, though not particularly picturesque, for they overhung the street fully 2 feet, were evidently built late in the seventeenth century. The most interesting object found in digging the foundations for the new building upon that site was an encaustic tile of foliated design, one of a set of four, evidently from the Malvern kiln, which undoubtedly came out of the earlier church of St. Thomas. The alterations at St. Peter's Hospital, the possible destruction of the old Dutch house, situated in the heart of the city, recently purchased by the Corporation, and other subjects, were also fully described. Amongst the antiquities discovered during the year, and exhibited, were over thirty finely-worked Neolithic flint implements and weapons from Banwell Hill (Somerset) and the Wiltshire Downs; four fifteenth-century pewter and brass spoons from the Harbour; a sixteenth-century square Bristol farthing, also from the Harbour; numerous fragments of Norman and mediæval pottery; many early tobacco-pipes, *temp.* Common-wealth, bearing makers' names; an interesting

small oval stoneware flask, probably Fulham ware of the end of the seventeenth century; and a fragment of painted Delft ware bearing the initials and date I.E. 1647.

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SOCIETY OF ANTIQUARIES OF SCOTLAND.—December 10.—Sir James Balfour Paul in the chair.—The first paper gave a detailed account by Dr. D. Christison, secretary, of the excavation of various military works adjoining the Roman road between Ardoch and Dupplin, Perthshire, undertaken by the society as a sequel to their excavation of the camp at Ardoch. The road called the Roman Road on the Ordnance map, leading from Ardoch to the Earn, was found to be 26 feet wide, slightly arched, and composed of tightly compacted gravel, but opposite Kaims Castle it was found to be paved with roughly-dressed flat stones, covered with a layer of broken stones, and surfaced with compacted gravel. Besides the well-known Kaims Castle, 2½ miles from Ardoch, Pennant mentions three fortlets between it and Ardoch, which have entirely vanished. Another fort mentioned in the Statistical Account, north of the house of Archill, was found by Mr. Mackie, who had charge of the excavations, in fair preservation. The ground-plan of Kaims Castle is peculiar, and perhaps unique in Scotland, in having a rectilinear rampart defended by curvilinear trenches. The entrance is from the south, by a paved ramp 8 feet wide, and a paved way led from the entrance to the Roman Road, which passes about 30 yards to the south. No relics of any kind were found except two shapeless lumps of lead. The road going eastward from the Creel ford of the Earn is traceable at intervals, and in many parts defined at both sides by kerbstones about 10 feet apart. The military works adjacent to it on the section east of Strageath are nine in number, consisting of six small circular posts, a larger oval post or fortlet, a rectilinear camp or station, and at a greater distance from the road a curvilinear fort. The six small circular posts are aligned along the road at intervals of about half a mile, some on the north and others on the south of the road, but having their entrances always facing the road. The one which was first excavated measured 112 feet in diameter over all, the level interior, which had no rampart, being 46 feet, surrounded by a trench 12 feet wide and 4 feet deep, with remains of a rampart outside the trench. In the centre of the interior area were four post-holes, forming a square figure on a base of 9½ feet. In another case these post-holes were found connected by horizontal beams. These indications seemed to show that the purpose of these entrenched mounds was to support wooden watch-towers for protection of the road. The large camp near Gask, all traces of which appear to have vanished before the Ordnance survey was made, as it does not appear on the maps, was, however, located by making numerous cuts across the trenches by which the whole plan was recovered even in the ploughed land. It did not seem, however, to have been occupied for any length of time. The curvilinear fort at Kempy strongly resembles the Archill Fort, and they are both of a common native type. Kaims, therefore,

was the only Roman post on the road in the seven miles between Ardoch and Strageath, and east of Strageath are the six watch-towers along the road to the Gask camp, the very slight character of which suggested that the intention to form a station there had been abandoned. Was the intention to carry the road beyond Dupplin also abandoned? The native forts at Kempy and Archill have no obvious connection with the road, but the Romans may have occupied them and strengthened them with palisade trenches of a kind which has never been otherwise met with either in Roman or native works.—In the second paper Mr. Thomas Ross, architect, gave a description with drawings of the sculptures representing the miracles of St. Mirren, carved on the east wall of St. Mirren's Chapel in Paisley Abbey Church.—In the third paper, the Rev. J. E. Somerville, F.S.A. Scot., gave a description with photographs of a series of rock sculptures of cups and rings on the Stronach Ridge, near Brodick, Arran. These are the first of the kind discovered in the island. They were first observed by a shepherd some twelve years ago, who informed the late Mr. Robert Hutchison, F.S.A. Scot., of their existence. Mr. Hutchison visited them along with Mr. A. Ribbeck, who photographed them, but they had not been communicated to the society till now. They apparently present a special type of these rock markings.

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At the December meeting of the BRADFORD HISTORICAL AND ANTIQUARIAN SOCIETY Mr. J. Norton Dickons read a paper on "Early Methodism in Bradford." Mr. Dickons named a number of the pioneers of Methodism in the district, and went on to say that very few of the old Society books had been preserved, but Kirkgate Chapel possessed several early books of interest. The earliest now existing was a small quarto volume, containing the accounts of the circuit stewards from 1767 to 1785. This contained much information of a curious character, and was valuable as showing the scale of remuneration which was thought sufficient for the early Methodist preachers. No provision whatever was made for Wesley's early lay preachers in any part of the country, and for the most part no preacher had anything he could call his own, so that Southey remarked to one of them that St. Francis of Assisi himself might have been satisfied with such a disciple. No preacher stayed more than one year in the "round" to which he was attached. He was lodged and fed by some member of the Society or by the stewards. Sometimes the stewards seemed to have been inconsiderate. Ward's *Methodism in Bingley* related a story of a half-starved preacher who once appealed to his steward for his salary. The steward began to lecture him about his anxiety for money, remarking that he thought he preached for souls. "Souls," said the preacher, "I can't eat souls, and if I could, a thousand such as yours would not make a decent meal." The accommodation provided for the preacher, though the best the Society could afford, was in many places very poor. Entwistle, one of the Bradford preachers, describing his experiences in the Oxford circuit, mentioned that he and another

minister occupied an attic for which sixpence a week only was paid. The stars were visible through the roof, and the bed-covering was so scanty, and afforded so little warmth, that it might have been designed to assist astronomical observations by effectually banishing sleep. Entwistle was stationed in Bradford in 1792, and again in 1820. To remedy the state of penury in which the preachers lived, it was at length agreed that certain allowances should be made by every circuit to its lay preacher. The sum allowed was £3 per quarter, for—as it was expressed—"eating" or board.

The Rev. J. T. Middlemiss read a paper of much local interest before the members of the SUNDERLAND ANTIQUARIAN SOCIETY at their meeting in December, on "A Peep into a Monkwearmouth Ratebook of a Century Ago." Among the families mentioned in this ratebook in the year 1776, which are still well known in the town, are those of Pemberton, Westoll, Haswell, Lamb, and many others. Mr. Middlemiss mentioned that in 1777 the number of ratepayers in the township of Monkwearmouth Shore was 174, the amount paid in relief being about £10 per month.



Reviews and Notices of New Books.

[Publishers are requested to be so good as always to mark clearly the prices of books sent for review, as these notices are intended to be a practical aid to book-buying readers.]

OUR BOROUGH: OUR CHURCHES (King's Lynn).
By E. M. Beloe, F.S.A. Many illustrations.
Cambridge: Macmillan and Bowes, 1899. 4to.,
pp. ix, 210. Price 21s. net.

So long ago as 1871 Mr. Beloe began this work, and issued the part relative to the early growth of the borough of King's Lynn, under the protection of the Bishops of Norwich; but access to the borough records being at that time refused by the town clerk, the completion of the book had to be put on one side. As that difficulty no longer exists, Mr. Beloe has now given us a reprint of the first part, and a really admirable history of the growth and decay of the three important churches of St. Margaret, St. James, and St. Nicholas.

In the first part we have an interesting account of the working out of municipal freedom in mediæval days, beginning with the town's first charter, granted in 1205. There was probably no other English borough so completely under episcopal sway up to the sixteenth century as was the case with Lynn, a power that was on the whole exercised wisely and well by the Bishops of Norwich. Lynn was privileged to have a sword of state among its municipal insignia from the time of Henry III.; but when the bishop was in the borough this sword was carried before him and not before the mayor, in token of his being feudal lord, and possessing temporal power as well as

spiritual guidance over the community. On the death, however, of Bishop Richard Nykke, in 1535, the masterful Henry VIII. obtained an Act of Parliament vesting all the Lynn estates of the bishopric in the Crown, giving the see certain other inferior property in nominal exchange. Up to that date the borough had been known as Bishop's Lynn, but by a charter of 1537 Henry changed the name to King's Lynn, which it has since borne.

The architectural and historical accounts of the great church of St. Margaret and the other ecclesiastical buildings of the borough are most excellent and thorough, and the numerous photographic and other plates in every way admirable. Much of the letterpress is, however, painful reading. Not only was the wrecking of beautiful buildings and the secularizing of much that might have done good service for religion peculiarly distressing at Lynn in the time of Henry VIII. and Edward VI., but gross neglect succeeded by perverse and Philistine "restoration" has been the treatment generally dealt out to these churches from Elizabethan to advanced Victorian days. In 1874 the "restoration" of St. Margaret's resulted in the destruction or removal of all the fine interior furniture of the church, notwithstanding influential protests. The chancel screen, a beautiful example of sixteenth century work, was swept away, as well as an altarpiece of excellent design by a great native architect of the next century. Mr. Beloe, one of the most esteemed residents in the borough, writes very plainly. After stating that the west front yet remains perfect, "grander than that of any parish church in the kingdom," he continues: "Of the interior I say little; mainly caused by the self-confidence, want of feeling and knowledge of its clergy, it is brought to its present state of that bareness and desolation I have spoken of, humiliating to a structure which is still a fine and commanding work." This is only too true. We well remember our visit to the two great churches of King's Lynn a few years ago, in company with some of the most capable of architects and men of letters, and that we one and all felt depressed at the chilly modernizing and poverty-struck appearance of the interiors of the two fine churches. Even the noble fourteenth-century brasses, the very best and finest of their kind, have been uprooted and stowed away in darkness under the southwest tower. We have never read a book that impressed us more with the fine achievements of the churchmen of the past and the decadence of their successors.

One fault we notice in the historical portions of this book, a fault of omission—a lack of research into the valuable episcopal registers of Norwich.—J. C. C.

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HISTORY OF THE TOWN AND COUNTY OF WEXFORD: OLD AND NEW ROSS. Edited from the Collections of the late Herbert F. Hore, Esq., by his son Philip Herbert Hore. Illustrated. London, Elliot Stock, 1900. 4to., pp. xv, 409. Price 20s.

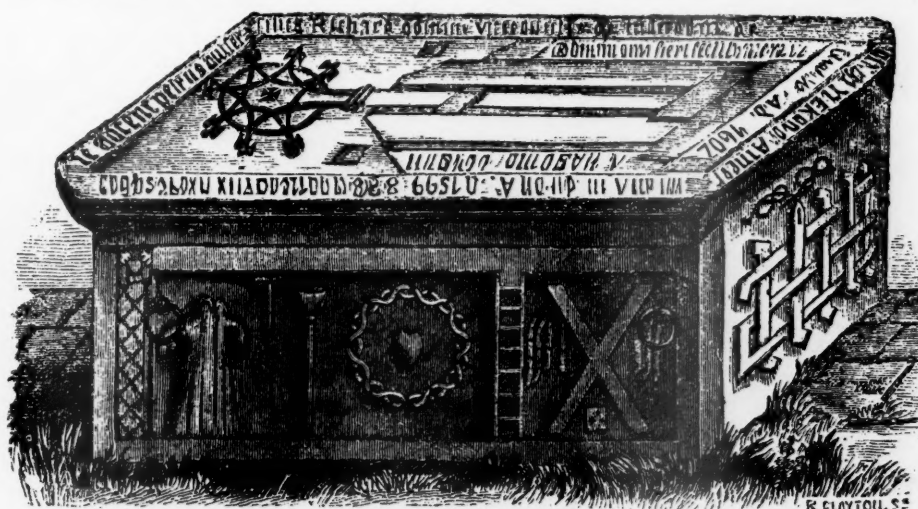
This handsome volume forms the first instalment of a projected history of the whole county of Wexford, undertaken by the same editor. The book is a monument of laborious and careful research. The bulk of the contents consists of a series of chronicles of the two towns—Old Ross was anciently the most im-

portant town in the county—giving minute details of their relation to national, municipal, and social history from 1215 to the Rebellion of 1793. Ancient records, the State Papers, and many other collections of documents have all been laid under contribution. The editor was specially fortunate in lighting upon a number of private papers in the Public Record Office, which formerly belonged to Roger Bygod, Earl of Norfolk and Lord of Ross, the grandson of the foundress of the town. These documents, which form a series of short rolls of vellum written in abbreviated Latin—photographs of portions are given on pp. 21 and 25—date from the year 1279, and throw much light not only on the management of the Earl of Norfolk's property, but on the early conditions of ecclesiastical and civil government. Except in one or two cases where the actual words of a document are shown, including a curious specimen of Norman

abbey, and is sculptured in relief with an abundance of curious emblematic devices. Our second illustration shows the "Bambino" of New Ross, which was discovered in the graveyard of the abbey in 1896.

On pp. 278-283 are some very interesting lists, giving curious details of the cargoes of ships which entered the port of New Ross towards the end of the sixteenth century. One entry (p. 280) consists of brass pots, "pankines," pewter, a kettle, hats, cheeses, and shoes—a strange medley.

In the eighteenth century the abduction of heiresses seems to have been of common occurrence. The depositions in one remarkable case of the kind are given in full at pp. 387-394. A regular Abduction Club was organized by some young men of good family in Cashel in 1766, but the hanging of two of the members broke up the club. Mr. Hore's book contains many other matters which invite comment,



TOMB OF PETER BUTLER IN ST. MARY'S ABBEY, NEW ROSS.

French, p. 206, all charters, grants, and records are given in translation, carefully explained and annotated. The contents of the volume touch the life of the past at so many points that we cannot do more than indicate one or two matters of interest. For students of social history there is an astonishing quantity of useful material. The prices of sheep and cattle, of dairy and farm produce, of fruit, wool, turf, etc., are given in great detail in various thirteenth-century accounts. From these also can be learned the rates of wages paid for harvest and house-work, and the cost of many household and farm requisites. The ecclesiastical history of the two towns is fully treated. St. Mary's Abbey, New Ross, founded about 1230, contains a number of beautifully and curiously sculptured tombs. One, that of Peter Butler, who died in 1599, is illustrated on this page. This altar tomb is attached to a wall in the north wing of the

but space fails us. We have said enough to show that the volume, which is beautifully produced in every way, is a rich mine of documentary historical evidence. There is a full index.

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SUPERSTITIONS OF THE HIGHLANDS AND ISLANDS OF SCOTLAND. Collected entirely from oral sources. By John Gregorson Campbell, Minister of Tiree. Glasgow: James Maclehose and Sons, 1900. 8vo., pp. xx, 318. Price 6s. net.

We may begin, as Burns did with *Tam o' Shanter*, and quote Gawin Douglas: "Of Brownies and of Bogillies full is this Buke." Long ago, before the friars grew so numerous as, according to sly Dan Chaucer, to have occasioned the departure of the fairies, men who wandered unawares into their dwellings were apt but rarely to find their way out. It is still so; the border-line of fairyland once crossed is a

bourne from which few antiquaries return. We have had great difficulty in getting back ourselves, led on as we were by the seductive John Gregorson Campbell, assuredly, if ever man was, since Campbell of Islay's day, in the innermost secrets of the elfin folk. Indeed, Campbell's *Popular Tales of the West Highlands*, full to overflowing though they are, do not seem to us to express with anything like the same fulness and body the misty legend and wayward romance and quaint realism of the Celtic supernatural as does this plainer and prosaic notebook of an old parish minister between 1861 and 1891. How he



THE "BAMBINO" OF NEW ROSS.

combined his sacred function with his secular hobby we know not; but certain it is that his patient collection, made during his pastorate in the lonely isle off the west coast of Mull—which most of us see only through Atlantic spray when we sail to Iona—will rank permanently among the great storehouses of the Highland folk-creed. We had made copious notes of curious and enlightening observations by this diligent man from his intercourse with his flock; but the list has attained such an intolerable length, with its peculiar commentary on the kinds and conditions of the "little people," glaishtigs, brownies, urisks, water-horses, sea-serpents, and other uncanny creatures,

that we renounce the attempt to equip it for our pages. That the elves in these Highland parts played on no musical instruments except the bagpipe may perhaps help to reconcile some English ears to the pibroch. The doctrine of *toradh*, the fairy power to take the substance and leave only the semblance, is well illustrated throughout the book. Metal as an antidote to elfin power is another ever-recurrent theme. The unrevealed editor has displayed a keen dramatic aptitude in choosing as the conclusion of this first selection—may there soon be a second—from the late author's manuscripts a truly remarkable chapter on the devil, in which a great feature is the discussion of the *Tag-hairm*, or supper of cats roasted alive for his satanic majesty.

Folklore, whether of Celt or Saxon, henceforward has to reckon with the posthumous notebooks of John Gregorson Campbell for an indispensable section of its apparatus of study.

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POPULAR STUDIES IN MYTHOLOGY, ROMANCE AND FOLKLORE. No. 8: "Cuchulainn, the Irish Achilles," by Alfred Nutt; No. 9: "The Rigveda," by E. Vernon Arnold. London: D. Nutt, 1900. Pp. 52 and 56. Price 6d. each, net.

We are glad to see that Mr. Nutt continues to make additions to this really valuable series of booklets. Mr. Alfred Nutt's study of the Gaelic hero and of the related literature is a readable introduction to a most fascinating section of Irish myth and romance. Although, as Mr. Nutt points out, Irish is the most ancient vernacular literature of modern Europe, the Irish heroic legends are perhaps hardly so well known to folklore students as they should be, and this booklet should entice many to enter the Erse wonderland.

"The Rigveda," as Dr. Arnold says, "is not a book, but rather a library and a literature, the collected remains of the work of many centuries." Dr. Arnold's little book is an admirable guide to the right way of studying this literature for the purposes of comparative mythology. The attached bibliography is a most useful feature.

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JOHN BARBOUR: POET AND TRANSLATOR. By George Neilson. London: Kegan Paul and Co., Limited, 1900. 8vo., pp. viii, 57. Price 1s. 6d. net.

This essay, which is reprinted from the Transactions of the Philological Society, in an edition of 250 copies, of which 200 are for sale, is written in Mr. Neilson's vigorous and racy style. His thesis consists of two parts: (1) that Barbour's *Bruce* was actually written by the man whose name it bears—John Barbour, Archdeacon of Aberdeen—actually dates from 1376, and was not rewritten and reconstituted, as has been suggested, by a scribe late in the fifteenth century; (2) that the *Buik of Alexander*, the unique print of which, dating about 1580, bears a kind of colophon giving 1438 as the date of origin, was also written by John Barbour. As the Aberdeen Archdeacon died in 1396, Mr. Neilson has to prove that this date of 1438 is a mistake, and we are bound to say that he makes out a very strong case. His argument rests mainly on an imposing array of parallel passages, lines, and phrases—passages which occur

both in the *Bruce* and in the *Alexander*. There are, of course, other theories than that of single authorship to account for these resemblances, but it is difficult to see how they can be maintained in the face of the array of facts, and inferences fairly drawn therefrom, which are marshalled with much skill by Mr. Neilson. We think he is right in regarding as the most important feature of the parallels the fact that in very many cases the passages which occur more than once in the *Bruce*, occur more than once also in the *Alexander*. "Thieves," says Mr. Neilson (p. 27), "are not wont to steal the same thing twice. No plagiarist would be so inartistic as to repeat his plagiarism of the same passages three, four, or five times over. On the other hand, the man who is both poet and translator may well, when his themes in both capacities are cognate, repeat himself, whether he is at work upon his translation or upon an effort entirely his own." Mr. Neilson's scholarly essay should be read by all students of Scottish literature.

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GUINGAMOR, LAUNFAL, TYOLET, THE WERE-WOLF. Four *Lais* rendered into English Prose from the French of Marie de France and others by Jessie L. Weston. With designs by Caroline Watts. London: D. Nutt, 1900. Minusculé 4to., pp. xv, 101. Price 2s. net.

This is the third issue in the series of "Arthurian Romances" unrepresented in Malory's "Morte D'Arthur." The Breton *lais*, of which four are here admirably translated, are fragments of that traditionary lore out of which the Arthurian legends were evolved. We say evolved advisedly, for we agree with Miss Weston in her valuable introduction that neither the theory which regards the Arthurian romances as but a series of connected *lais*, nor that which ignores the latter and sees nothing in the legends but a conscious literary product, is wholly true. "The true note of the Arthurian legend," says Miss Weston, "is evolution, not invention; the roots of that goodly growth spring alike from history, myth, and fairy." The little book is satisfactory in every respect. The English rendering is well done, the designs by Miss Watts are charming, and the printing and general get-up of the volume are most attractive.

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We have received Part III. (December, price 2s. 6d.) of the *Oxford Portfolio of Monumental Brasses*, issued by the Oxford University Brass-Rubbing Society. It contains six well-executed plates, including a fine brass of Thomas Cheyne, 1368, shield-bearer to Edward III.

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The *Architectural Review* for January has as supplement a good drawing by E. H. New of Salisbury Cathedral. The contents of the number include "Romance in Sculpture, Part IV., Germany," by T. R. Macquoid; "Church of the Holy Sepulchre, Northampton"—one of the few round churches remaining in England—by L. N. Badenoch; and "Orpington Priory"—which was built partly in the fourteenth and partly in the fifteenth centuries, and recently came into the market—by George Clinch. The articles named, and others which we have not space to mention, are all fully and excellently illustrated.

The numbers of the *Northern Counties Magazine* for December and January are before us, and keep up to the level of their predecessors. A well-illustrated paper on "Mediæval French Art at the Paris Exhibition," by R. E. Fry, is of antiquarian interest. Mr. E. V. Lucas's "London Letter" is always bright and readable. In the January number Mr. Walter Wood gives the first of a series of papers on "Famous Northern Regiments," which should be of great interest at the present time. In this first instalment the history of the "King's (Liverpool) Regiment" is given. Mr. P. A. Graham has a congenial subject in "Some Cheviot Burns."

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The *Genealogical Magazine* for January has for frontispiece a picture of the very curious "Armorial Bearings of the Royal Burgh of Inverness." The first article (illustrated) begins the "Records of an English Manor for a Thousand Years," the manor being that of Thornbury, in the valley of the Severn. The Rev. W. B. Wright relates the forgotten story of the "Boyne Peerage Case," and Mr. George Wilson writes on "Nell Gwynn," giving a list of all the known living descendants of that lady. They number no fewer than 311. Several serial papers are continued.

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Many periodicals and pamphlets are on our table which we have not the space to notice in detail. Among them are the *Musical News* of December 22, containing a good paper on "Music Galleries," by Arthur Watson, illustrated by reproductions from photographs of Della Robbia's "Cantoria" at Florence; the *Architect's Magazine* for December and January; Parts 3 and 4 of *St. Pancras Notes and Queries*, containing much interesting matter reprinted from the *St. Pancras Guardian*; and the *East Anglian* for December, which has the beginning of a paper on "The Seal of the Cathedral Church of Norwich," and the first part of an extensive list, contributed by Dr. Copinger, of the Suffolk MSS. enumerated by D. E. Davy in his MS. Collections, now in the British Museum. We have also before us an excellent autograph and book catalogue, containing many archaeological works, issued by F. Cohen of Bonn; and two pamphlets by that industrious and careful antiquary, Dr. T. N. Brushfield, F.S.A. The latter are a third part of the author's "Raleghana," containing remarks on the ancestry of Sir Walter Ralegh; and a reprint, well-illustrated, of a paper read before the British Archaeological Association on "Norman Tympana; with especial reference to those of Derbyshire."



Correspondence.

YORKSHIRE BOULDER STONES.

TO THE EDITOR.

About two miles south of High Bentham, Yorkshire, are some boulder stones. The largest is locally known as the "Great Stone of the Four Stones." The six-inch Ordnance Survey map

shows near by some others called "Four Stones" and a "Clap Stone." Half a mile east of the great stone is one called "Queen of the Fairies' Chair." At the summit of the pass leading to Slaidburn is another stone called the "Stone of Greet."

Can you give any information as to the history of these stones? Most of them are probably of glacial birth and deposit.

Smith's *Old Yorkshire* gives some historical notes of other stones in Yorkshire, and promises more in succeeding volumes, but there is nothing about these.

I should be glad of any information or reference to works in which they are described.

J. R.

THE PRATT MSS.

TO THE EDITOR.

These manuscripts were written by Sir Roger Pratt (1620-84), one of the Royal Commissioners associated with Wren in the rebuilding of London after the Fire.

A large proportion of the papers deal with architectural matters, an account being given of the meetings of the commissioners (Dr. Renne, Mr. Hugh May, and Mr. Pratt) to consider about "The quick and orderly re-edification of the city," followed by "Queries concerning ye first repaire of St. Paul's Church, London," and "Obiection against ye Modell of St. Paul's by Dr. Renne." Full particulars are given of the building of the famous Clarendon House (known as Dunkirk House) for my "Lord Chancellor Hide," of which Evelyn in his *Diary* remarks that "my old friend and fellow-traveller, cohabitant and contemporarie at Rome hath perfectly acquitted himself."

There are, in addition, notes on the building of Lord Alvington's house at Horseheath and Ryston Hall, Norfolk; "Rules for the Guidance of Architects"; "Notes on the Building of Country Houses and those of Noblemen"; "Ye severall Faire Buildings of Italy and France"; "Palaces of Venice, Palaces of Genoa," etc. After succeeding to the estate of Ryston, and being knighted by King Charles, Sir Roger appears to have retired from the active pursuit of his profession, so that the MSS. after that date allude chiefly to estate management, in which are included agreements with tenants and labourers, "morts of all sorts," buying and selling of stock, farming statistics and accounts, repairs to buildings, etc., followed by a "Revew of my Estate in 1683."

Among these papers are many which are purely personal, and therefore of more interest to the general reader—his marriage settlement, letters to relations and friends, lists of "Householde Stuff," books and pictures bought for his Temple chambers, and his "Comeing to Riston"; "treates" to his friends, housekeeping accounts, allusions to his journeys to London and Bath, addresses of friends and papers connected with legal matters, etc. There are also references to

such contemporary events as the Civil War, the Dutch War, the Plague, and "The Rump."

The MSS. (many of which have recently been typed) are written principally in notebooks bound in parchment. Some of these appear, from entries of a previous date, to have belonged to Sir Roger's predecessors. They have been preserved at Ryston Hall, Downham, Norfolk, since their compilation, and are now in the possession of the present proprietor, E. Roger Pratt, Esq.

A. STEEL.

THE DESCENT OF A BARONY "IN FEE."

TO THE EDITOR.

It is somewhat anomalous that, while the Normans in France adopted the Salic law, as shown in England by the accession of Stephen *v.* the Empress Maud, the descent of feudal baronies was in the female.

Thus, when Thomas Baron Dacre died in 1458, his eldest son having predeceased him, a granddaughter named Joan Dacre succeeded to the title; her uncle, however, named Humphrey, obtained a share of the family estates and became Lord Dacre of Gilsland. These dignities were subsequently designated Dacre of the North and Dacre of the South. The former fell into abeyance, and has not been revived; the latter and original barony is held by Viscount Hampden, now twenty-third Baron Dacre. (See p. 363 of the *Antiquary* for December last.)

FITZ-GLANVIL.

INSCRIPTION ON PANTILE.

TO THE EDITOR.

Part of the inscription stamped upon the pantile Mr. Gerish has written you about is taken from the Book of Revelation, c. iii. ver. 6, 11: "He that hath an ear, let him hear what the Spirit saith unto the churches." "Hold that fast which thou hast, that no man take thy crown."

It is not impossible that the whole passage is Scriptural or Homiletic, but I have not the Homilies to refer to. It is difficult to decide why the lettering should have been stamped on a pantile. Are the fragments all the same? if so, they might help each other, supposing some of them give words not found in that Mr. Gerish has copied.

GEORGE BAILEY.

Elmfield, Otter Street, Derby,

January 4, 1901.

NOTE TO PUBLISHERS.—We shall be particularly obliged to publishers if they will always state the price of books sent for review.

TO INTENDING CONTRIBUTORS.—Unsolicited MSS. will always receive careful attention, but the Editor cannot return them if not accepted unless a fully stamped and directed envelope is enclosed. To this rule no exception will be made.

It would be well if those proposing to submit MSS. would first write to the Editor stating the subject and manner of treatment.